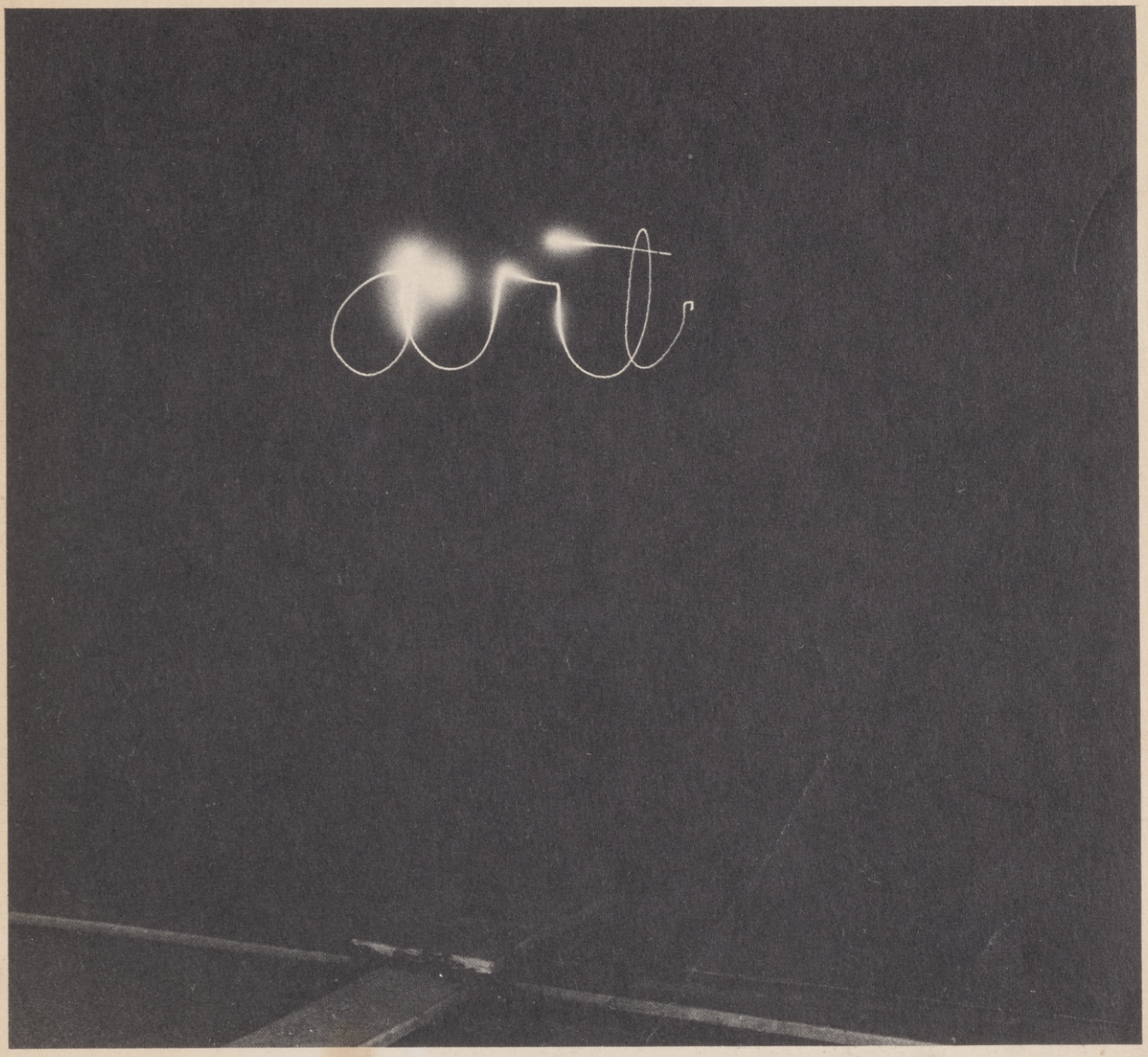
San Francisco Art Institute / College Catalog 1976-77

Artnotes

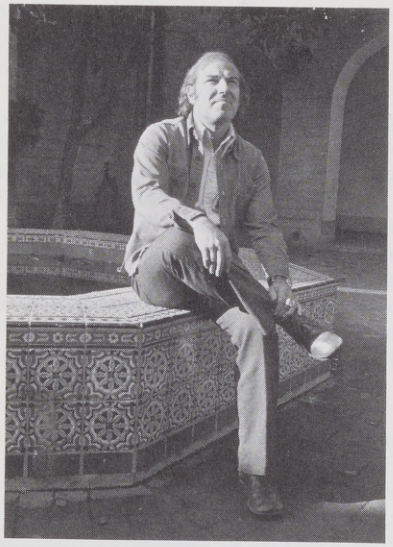


College of the San Francisco Art Institute

offering the
Bachelor of Fine Arts and
the Master of Fine Arts Degree
in Filmmaking, Painting, Photography,
Printmaking, and Sculpture/Ceramics
affiliated with
the University of California
accredited by
the Western Association of Schools and Colleges
and the National Association of Schools of Art
member of
the Union of Independent Colleges of Art and
the Association of Independent California
Colleges and Universities
founded in 1871

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For 104 years our tradition has always been one which makes the student the focal point, the very purpose and reason for the College of the San Francisco Art Institute. We are all artists here and in joining us the student takes on a share of the responsibility as well as the excitement of that role. We feel that to be an artist, as a student or a teacher, is a great responsibility in which we all share. What this future will be, all those many diverse futures, cannot be taught. Nor would we wish to do so. We do instruct in techniques and the ways of attaining skill. We encourage our students to take risks, to seek alternatives, to create change. We expect them to speculate and to explore, not just with materials and their technologies, but with their mind and its universe. We offer a context of excellence in which the intensity of purpose in our attitudes, ideas and material skills will enrich and hopefully inspire our students. We demand critical independence, the rejection of cults and fads. We urge the students to gain an understanding of the significance and value of their private and personal perceptions in the historical and social context of world art. This calls for a rigorous commitment to their studies and a disciplined approach to our programs. San Francisco is an exciting and great city set in a generous and lovely region. While we gain strength in ideas and impressions from the beauty and intellectual vigor of the West Coast region, our purpose as artists is universal. Art is neither provincial nor parochial when it attains excellence, and our aim is excellence. Many of us feel, and the new student may come to do so also, that great resources are here in the Bay Area – the most dramatic and varied landscape, a colorful and dynamic city life, great advances in technology, science and scholarship. Sometimes it is easy to sit overlooking the Bay, watching the ships from all parts of the globe come and go, and bask in the glory of it all. But to simply reflect what is going on, to merely mirror life's changes is not our way, nor has it ever been the way of art. We are compelled to select, choose, rearrange, restructure, change, interpret, invent. Art is a form of behavior and an activity of mind which creates new forms, images, systems and meanings. As artists we create new worlds. We invent the future. The task is awesome and the responsibility is total.

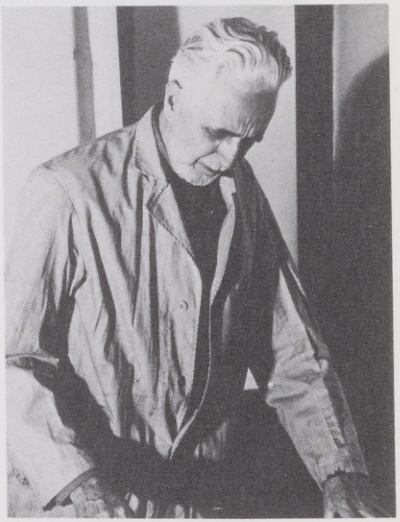
Roy Ascott
Vice President
Dean of the College

The Big Wave was Rising

by Beth Coffelt

What is known I strip away;
I launch all men and women
forward with me into THE
UNKNOWN.
—Walt Whitman

Early in the 1940's there appeared in San Francisco a strange-looking man in a long black coat.
This man was tall and majestic, with unforgettable eyes—searing, mesmerizing eyes sunk into black sockets—the eyes of a saint, or a fanatic, or an artist.
Why he chose San Francisco for his epiphany is unknown, perhaps even to him. But he did; and whether those who knew him loved, feared, hated, or revered him, they cannot deny that meeting him changed their lives utterly.
He was in fact an artist and his name was Clyfford Still. He came in the vanguard of the Abstract Expressionist explosion and taught at the San Francisco Art Institute, then the California School of Fine Arts, for less than five years. There were only two public exhibitions of his work in San Francisco. Then he left as abruptly and as mysteriously as he came. But he left in his wake a tradition—tradition is too tame a word—a passion of independence and fiercely individualistic expression that has been both the anathema and the power of Bay Region Art.
Still did not accomplish this alone. Three out of four of the towering individualist American painters — Still, Mark Rothko, and Ad Reinhardt—taught at the Institute during the 1940's (Barnett Newman was the fourth). The other early faculty members are legendary now: Hassel Smith, Elmer Bischoff, David Park, and Richard Diebenkorn. Students then who later became teachers were Frank Lobdell, Jeremy Anderson, Fred Martin and Deborah Remington.
The result of their revolutionary teaching is the art we see around us. It is private and unlearnable. It cares nothing for our tastes, it is violent and inviolable.
Still's message to those students and to his colleagues was to vomit up everything they had ever learned about art, bury it, stamp on it, and then take life itself by the throat. Questions of public tastes or moralities, of how to make a living at art, of pandering to museum "mainstream" policies or to the rich, were commanded by him even unto the swine of the Gadarene. He



Clyfford Still

taught neither painting nor art, but the holy calling of the artist.
And that, for the past thirty years, is the spirit of the best art that has been produced here. In other words, that is why.
The San Francisco Art Institute has been at times radical, at times docile, and at times quivering with the transmutations of growth. But for most of the hundred years since it was founded, the monastery-like school on Chestnut Street has been the only game in town, as far as modern art was concerned.
It has camped above fish markets, in the old Mark Hopkins Mansion before it burned down, held exhibitions in the Palace of Fine Arts and the Palace of the Legion of Honor and the San Francisco Museum of Art. When Oscar Wilde or Matisse or Robert Louis Stevenson were in town, that's where they went to find out what was happening.
That's where Diego Rivera painted his mural in 1931, in the Mission Revival building put up in 1926 that still houses the school.
For fifty years, San Francisco artists have studied in its lofts and studios, sketched from the tower, sculpted in the courtyard with its tiled fountain, exhibited paintings in the gallery and the arcaded cloisters.
For the first twenty years they studied peacefully. Then the first tremors of the new era were caused by Grace McCann Morley, a brilliant and high-handed woman who directed the San Francisco Museum of Art, a spinoff of the San Francisco Art Association, which also created the school. In 1941 she hired as a curator a promising young man, Douglas MacAgy, who was barely thirty. MacAgy became director of the California School of Fine Arts in 1945. It was then that the era began that effectively closed the book on methods of art teaching before 1945.
The day Douglas MacAgy hired Clyfford Still to teach painting at the California School of Fine Arts was the day the twentieth century came to San Francisco. (It comes and goes.)
Herschel Chipp, University of California art historian, watched the drama developing:
"Before 1945 the California School of Fine Arts was full of docile little people who wanted a cultural education. At that time in Berkeley everybody was painting a sort of Byzantine Cubism. Then MacAgy came. The first thing he did was cover up the Rivera murals. He said he was there to get them out of that sort of thing.
"MacAgy's next move was to hire Clyfford Still, who had been teaching art history in the steppes of Eastern Washington. He had come to San Francisco to find work in the shipyards. MacAgy said he saw this strange guy wearing this long black coat—he knew he had to be somebody.
"At about that time Doug married a very dynamic young curator at the Legion of Honor. Jermayne MacAgy staged shows of Hassel Smith and Clyfford Still in the 40's. Still brought Mark Rothko from New York.
"The school was now filling up with returning veterans on the G.I. Bill. They revived the school. There was a great faculty there, and great students—David Park, Elmer Bischoff, Richard Diebenkorn, Clay Spohn, Hassell Smith—and Clyfford Still.
"Still taught the importance not of art but of being an artist. He hardly ever exhibits and almost never sells. It's rare that a museum director can talk him into a show. When Gordon Smith of the Albright/Knox Gallery in Buffalo asked him for a show, Still sent him back a manifesto.
"Everything he said was a manifesto—smashing things that burn into your mind and you never forget. I always think of that self-portrait at the San Francisco Museum when I read his statements.
"There's such a thing as history—MacAgy was the right man at the right time. The big wave was rising and he knew what to do with it."
The Big Wave rose, crested, and thundered in. MacAgy was staging poetry readings and seminars—in 1949, the Western Round Table on Modern Art brought Marcel Duchamp, Frank Lloyd Wright, Mark Tobey and Darius Milhaud—and the old monastery was shaking. Ansel Adams was hired to start a new department of photography. Then, as ferociously as it began, it ended. After five years that began a period here that might have made the famed New York School of



Marcel Duchamp, Frank Lloyd Wright, Alfred Frankenstein

Abstract Expressionism a regional echo, MacAgy either got fired or quit under pressure. Clyfford Still left almost immediately after him. For ten years after the denouement of the MacAgy/Still/Park period, the Art Institute saw a period of slow and self-conscious change. It was as if the big fish had spawned in the still waters of the Bay and returned to the deeps, leaving behind a vast bed of germinating young. The two powerful camps at the school—the followers of the Clyfford Still/Hassel Smith Abstract Expressionism, and the Figurative Expressionism of David Park, Richard Diebenkorn, and Elmer Bischoff—began to cross-fertilize, resulting in an often peculiar new strain.

For ten years after Ernest Mundt's brief directorship, Gurdon Woods went about rebuilding the faculty and a new philosophical armature. When Fred Martin became director in 1965, he found the Art Institute had produced a generation of students counted among the most innovative and original artists in America, including Joan Brown, Bruce Conner, William T. Wiley, Robert Hudson, Deborah Remington, Roy DeForest, Bruce Nauman, Manuel Neri, and Ron Davis.

And the school was growing. Now it teaches more than 900 students a year, and gives $600,000 in direct salaries to artists.

The period of consolidation is over. There's a brave new world now, and even the raucous young students of the fifties and sixties belong to the ages. Wiley will have a show this coming spring at the Museum of Modern Art, and Roy DeForest's retrospective was shown last year at the Whitney Museum in New York. Bruce Conner, one of the most influential assemblage artists and filmmakers in America, has been represented in exhibitions in most of the major museums in the country.

By the time the San Francisco Museum of Art opens its big Bicentennial exhibition of California art next summer, it may just possibly have dawned on San Francisco that it is a major art center, probably the *major art center of the next generation. New York, from all reports, is finished, and Los Angeles just can't seem to get started again. It's beginning to feel here like a timed fuse.*

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The Explorers

Margery Mann

Photographers came to California with the Gold Rush, and they preserved for us the appearance of the mines and the faces of the miners, gazing intently into the mysterious box with its glass eye that could snatch their likeness so that it could be given back to them on a silver plate. The miners had convinced themselves that they would get rich. Photographers, daguerreotypists working in a medium that was barely a dozen years old, came for adventure. They were restless men and women, versatile and curious. They moved from place to place in horse-drawn wagons, making a few photographs here, repairing tools there, perhaps pulling teeth. They settled in the new cities of California. One San Francisco woman advertised that she was a daguerreotypist and midwife.

Photography was new, and its ability to duplicate the appearance of the real world was a constant source of delight and amazement. The strands of a woman's hair were more real than if they had been drawn, and the daguerreotype (later the negative) could delineate every tree on a mountain before the painter could arrange his box of colors.

The wonders of the landscape had been described by the explorers, but explorers were well known to be liars, or at least to exaggerate a little, and the magnificence of the scenery became real only after it had been shown in photographs.

The landscape photograph, through the years, became transformed from paper proof that a scene was real to a hymn extolling the grandeur of nature, mountains, valleys, rocks, the seashore. And landscape photographers of what came in the middle of the 20th century to be called the West Coast School were the descendants of a regional tradition that had its roots in photographs made a hundred years earlier.

There are few landscape photographers in California now. We live in a region where we are becoming every day more jostled by people, plagued by cars, swallowed up by urban sprawl, and the beautiful nature of a few decades ago no longer pervades our lives.

Artist photographers today are not interested in proving the existence of external reality. They are concerned with exploring their inner thoughts and visions, and external reality is not an end but a tool. Photographers are people who explore. They are always examining the world, isolating bits of it that they feel belong to them, and attempting to define their own vision by the pieces they select. They may be primarily seeing photographers, photographers to whom the greatest challenge is in accepting the world as it is and putting their stamp on it through the capturing of personal moments that they find significant. They may be primarily making photographers. The real world as collected by their negatives is the raw material that they will use to create a new reality that may be almost unrelated to the piece of the world that gave birth to it.

They continue the adventurous tradition that began with the Gold Rush, and they are engaged in one of the most glorious adventures that the world has ever known: Photography.

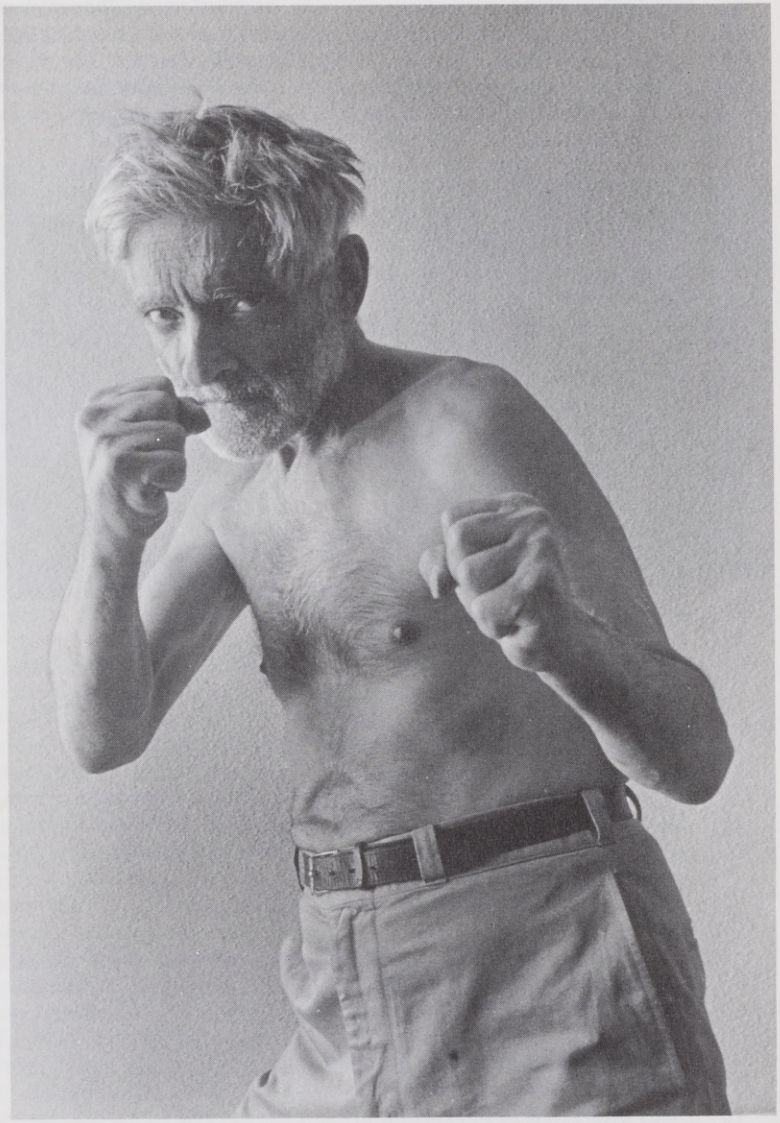


Judy Dater, Kathleen Kelly, 1972



Linda Connor, 1975

Ira Nowinski, Eddie Hieder, 1972



Three Artists

Ursula Schneider

How did you come to start working with human hair?

I wanted to make a large piece, dark and fibrous. There was no suitable material available, so I made my own with human hair. But trying to make a big piece was wrong. Hair relates to the human head, so I got side-tracked into making masks. I make a plaster cast directly on the face and then use that person's own hair, molded inside the cast and stiffened with acrylic lacquer. That's why my own hair is cut so short now, I need to make another mask.

Is this a form of head hunting then, a way to "capture" a likeness—you kind of scalp your subject?

Well, of course, hair is a symbol of power. The Samuri feels a loss of his whole being, if his hair is cut off. Then, there are all those taboos about hair, pubic hair, the hair in the soup. . .

What about the more formal pieces, the recent "moons" for example?

They come out of the experience of not knowing anything—tapping in the dark. I wanted to face up to the fear of not knowing . . . trying to clear my personal feelings into some kind of visible reality, a clarification, a way of examining myself.

When I'm not clear about my ideas, I use formal, geometric shapes. They give a breathing space, neutral space.

Your previous wing pieces are like huge lepidopterous specimens . . .

I was interested in the feeling of suspension, of opposites needing each other, left and right. I ask myself what it is I'm trying to capture. It's a very delicate confusion, trying to be personal and universal at the same time.

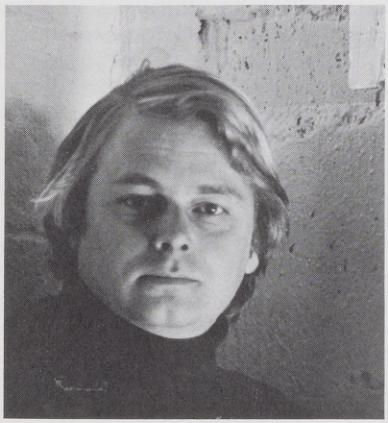


Tom Holland

I value, I think, a kind of intuitive filtering of influences on me, whether from other artists or elsewhere. I try to keep the work very hand made: cutting the aluminum with hand sheares. Even copper rivets have a response which is not impersonal. I avoid anything too mechanical. The feeling that I have made the object is important to me. When I put together the 113 paintings at the Richmond retrospective, some people felt there were huge jumps between various pieces; but I've always felt a lineage in the work. Although abstract in appearance, they keep that nature-derived quality about them. Even the recent sculptures I feel are growing things. And the materials have such a resistance; they have a life to them, like oil painting had. Epoxy has a kind of life of its own. I've been waiting to come to the end of its possibilities . . .

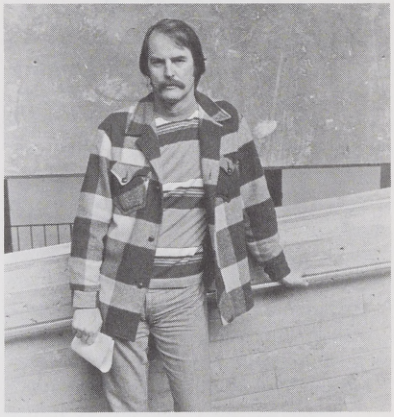
I've been walking the line between painting and sculpture for many years. These recent pieces are the first time I've really separated into free standing work. My paintings occupy more than the space on the wall. I don't like painting to have a very definite depth; I like it to be ambiguous and not pinned down. The totem-like pieces of the early sixties were much more abstract. Then I kept adding pieces of landscape as an irritant and a confusion. That landscape gradually grew and began to take over the painting. They never had a specific meaning. The symbols were added together

to create a meaning I could not foresee. I like to sit down with material, let it develop. Learning to trust in the ability for this to happen, almost automatically, is important. What motivates me is exploration. Searching for something I have not seen before.
Many influences have come into this filtering mechanism I mentioned earlier, but I really like a kind of unattached historical craziness. I prefer to be unattached, floating in that free creative feeling. I hate being pinned down. The lack of attachment historically is important to me.
I've had six shows in New York and admire the tough professionalism there, when it's a profession. I have that in me, but I'm much more trusting of romanticism, of the romantic thing in my own roots. I try to keep it elusive, the work. So it does not become a secure path.



Franklin Williams

It has taken me ten years to find it may be possible to make a painting someday. So much is hidden behind veils of information, painting is a process of bringing it forth. I dream heavily, I am capable of recording my dreams and for years I have taped myself talking about them. But I lose more in the mind than I'm capable of producing. I'm full of gaps: I need to fill them. I think most things are far too simple. A human being is very complex and I think art should be, too. I have always painted in, never painted out.
Most people are unbalanced spiritually. Painting can balance my life out that way. I want to touch people spiritually, so they can realize that balance is possible.
For many years I was into process, trying to find source, and in that position I was desperate. I was painting paint. Material must become something other than material. We don't see material, we see source. I don't think we've found a way to treat each other, and painting is for me a way to bridge the gap. It can break down fears.
My greatest influence was my mother, when most people didn't know what I was doing. All you need is confidence to make marks. My family made back-yard art. I got into art by accident. At CCAC John Coplans was teaching; we got into terrible arguments—knock down battles. We once drove to the Bay Bridge and threw all my paintings over the side—after that I felt I could really do something. I work knowing there is nothing new, and whatever one does is just reorganizing matter. I feel sorry for those looking for something new. There is nothing new. It's so damn simple. I wish it wasn't.



The Alternative Gallery in San Francisco

by Phil Linhares

Alternative galleries come about at a time when existing institutions cannot completely service the needs of artists, and, in San Francisco and the greater Bay Area, this is one of those times. Beyond the considerable number of artists momentarily served by local museum and gallery exposure are hundreds of younger artists without connections or opportunities to show their work in a public forum.

Recent history of the development of the alternative space in San Francisco starts with Tom Marioni and the Museum of Conceptual Art at 75 Third Street, San Francisco. Marioni, after leaving a curatorial position at the Richmond Art Center, founded M.O.C.A. as a forum for works of performance and conceptual art. M.O.C.A. is the product of Marioni's personal initiative and the spirit of cooperation among the artists invited to perform their works there. Events are held at sporadic intervals and odd hours, and are well attended, mostly by artists. More recently, and very much the product of the interest and energy developed by the success of M.O.C.A., is the introduction of 63 Bluxome Street as an open alternative exhibition space. The building, in an industrial alleyway behind the new San Francisco Tennis Club, is an artists' studio complex with a ground floor area of over 3000 square feet, and 15' high ceilings. The space was initiated last November with a performance series entitled "South of the Slot". Organized by artists Jim Melchert, Steven Laub, Richard Alpert and, in one way or another, each of the over two-dozen participants, the series was a great success and generated much interest among artists; unfortunately, it escaped the notice of local critics due to a lack of early publicity. Nonetheless, it was an opportunity, as Melchert described it, for artists to perform their work in a situation that wasn't museum-like in appearance or expectation.

Local painters, sculptors and photographers are beginning to improve the Bluxome Street space and to present their work in two to four-week shows. At this writing a group painting and sculpture show entitled and proclaimed "Best in the West" is being organized by Sekio Fuapopo, a painter associated with the Samoan community and a graduate of the San Francisco Art Institute. Fuapopo, a veteran of several community-based arts coalitions and cultural political meetings, tired of all the talk and decided to act. He rented the 63 Bluxome Street space and invited a dozen friends and artists whose work he respected to participate in a show. After making improvements in the space the show will be installed by the group and launched at a Saturday afternoon opening party. The participating artists will divide their time to attend the gallery during the exhibition.

Future plans for 63 Bluxome Street include a Summer exhibition of Wally Hedrick's Vietnam Series, *a show few museums would care to touch these days, followed by more artist-initiated group shows. Brian McPartland, Doug Gower, Alex Buys, and Bill and Kathy Quinlan, lessors of the space, are enthusiastic about its prospects for developing as an important continuing forum for the visual arts, and welcome inquiries by artists regarding shows there.*

The American Can Collective is an alternative gallery connected with Project Artaud, a huge community-living experiment in the Mission-Potrero district. Founded nearly a year ago by artists living in Artaud, the space has been operating as a gallery for the work of members of the Collective, interspersed with

outside group shows. The Alice Neel show there recently was a substantial contribution to the artist community and attracted many first-time visitors. The American Can Collective is currently in a state of flux and, for corporate copyright reasons, may have to undergo a name change. (While the Collective has never received an order for cans, the American Can Company, original inhabitant of the buildings, has received calls for art!) At present the collective seeks members willing to accept a six-month financial (dues $12.00 per month) and cooperative commitment. The gallery is being constantly improved and has 30' ceilings and over 3000 square feet of open, uninterrupted floor space. Like 63 Bluxome Street, American Can Collective hopes to become a viable alternative to the commercial gallery and museum and welcomes the inquiries of unaffiliated artists. Commercial gallery owners, members of the San Francisco Art Dealers Association, have secured a first-floor warehouse at 74-80 Langton St. with the intention of putting it to a variety of uses, including alternative gallery space. Plans are being made to initiate the space with a show related to the San Francisco Art Dealers Association's Second Annual Introduction Series, a new talent exposition scheduled for July. The space will later be used for dance, theater and music rehearsal, performance and video work, gallery annex and other assorted special events. A committee will be organized to oversee scheduling, and information of interest to artists regarding the availability of the space will be made public as soon as policy and details can be formulated by the 17 member Art Dealers Association.



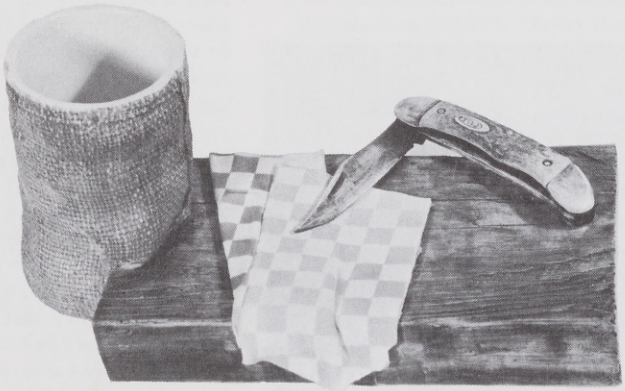
Jock Reynolds and Motion

For artists without the advantage of a conveniently located or properly adaptable studio, the efforts of David McClay and Helen Williams will prove wellspent. McClay and Williams, who gained experience with an alternative gallery situation in the Boston area, are organizing an informal group of concurrent open studio shows in a concentrated area of the South of Market District. Artists will show their recent work in the studios this Spring and plans for a more extensive show of similar character for Fall will be organized based upon contacts made during the Spring series.

Besides his continued involvement with MOCA, Tom Marioni is directing the implementation of a proposed exhibition and performance space funded by the San Francisco Art Institute. Plans are to lease a store-front of warehouse space in an accessible area in order to present a series of 52 weekly events. Artist members of SFAI's Annuals Committee will act as curators for the series, which should begin in late Spring. It would be a conservative estimate, of the alternative exhibition spaces, to say that at least 200 artists will have the opportunity to show their work in the next 12 months. These are opportunities that did not exist a year ago, and they are opportunities which were created by members of the artist community in San Francisco with little help from the public coffers or from the corporate business sector. The fulfillment of these opportunities will contribute greatly to the cultural life of the city and to the further development of all who participate. While this particular article relates only the activity of a relatively small group of visual artists in one California city, it is an indication of what is happening within all art disciplines in nearly every major urban center and college town in the state. This activity has a tremendous potential for the betterment of our lives; it needs to be recognized and supported by our civic leaders and a greater segment of the public.

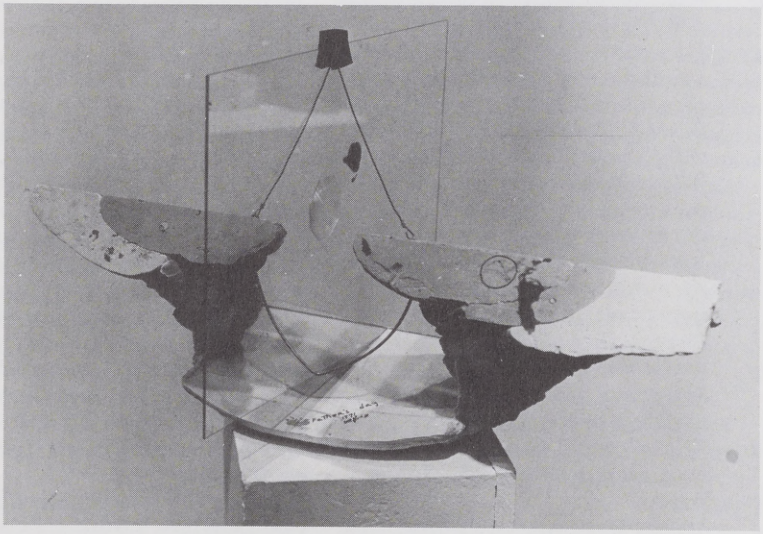
Reprinted from Currant Magazine, June 1975, Vol. 1, No. 2.

Richard Shaw
'Knife Cup'
porcelain and china paint, 1974

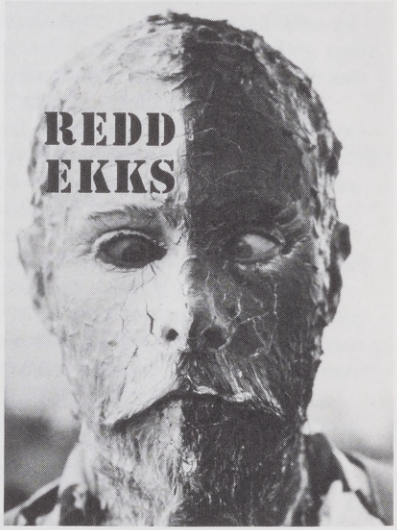




William Geis, 'Father's Day', 1973

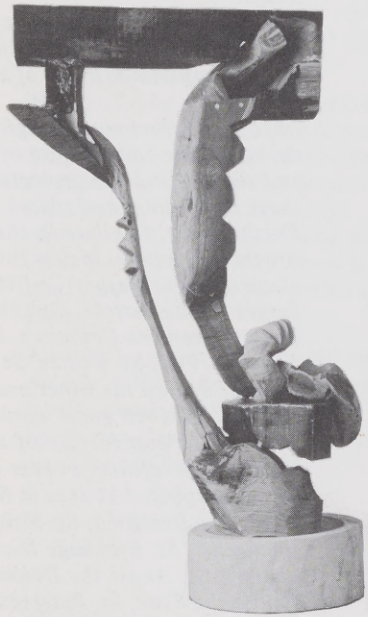


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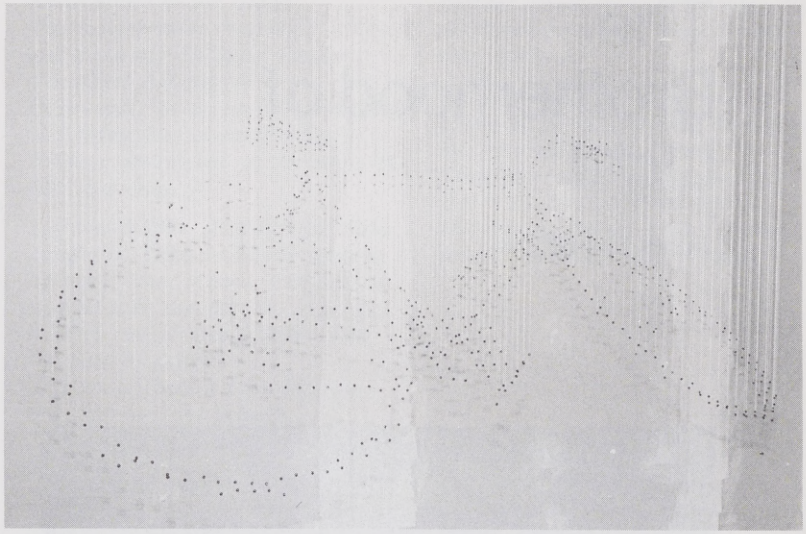


Left
Karen Breschi
'Summer, A Self-Portrait'
ceramic, acrylic paint,
plastic flowers, metal flake, 1975

Below
Alvin Light, 'Spring', wood, 1974



Richard Berger, 'Bicycle', lead and nylon thread, 1975



Howard Fried, 'Sustentense', 16 mm color sound film, 1974



The Brotherhood of Light

James Broughton

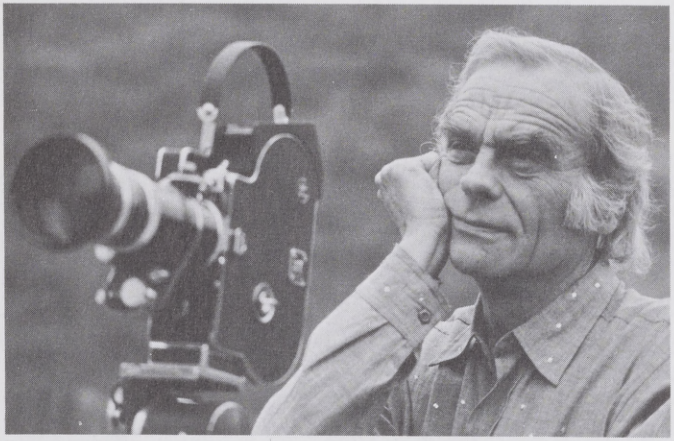


Photo by Art Freedman

The Filmmaker's Credo

I believe in the camera, the lens, the filter, the tripod, and the meters of all light.
I believe in the reflector, the quartz lamp, the charges of batteries, and the recording powers of all equipped things.
I believe in the reel, the film stock, the emulsion, and in all the possible pictures of earth and heaven.
I believe in 24 frames per second, the single frame as an atom of time, and all possible metric durations of image.
I believe in the cut, the splice, the A and B roll, the optical printer, and the superimposition of all things.
I believe in the union of light and darkness, the conjunction of sound and silence, and the projection of these in all times and places.
Furthermore, I believe in the Brothers Lumiere, Melies the Magicker, Our Father Griffith, Sergei the Eisenstein, Carl the Dreyer, Jean the Coctelian, Sts. Von and Von, St. Buster, St. Charlie, and all the other ascended masters and their good works.
And for the community of saints in the modern reformed order of the Far Out Spirit: I believe in St. Deren the Beatified, St. Mekas the Evangelist, St. Brakhage the Redeemer, St. Anger the Demon, St. Baillie the True, St. Peterson the Daedalus, St. Markopoulos the Androgynite, St. H. Smith the Alchemist, St. J. Smith the Absurd, St. Belson the Ascended, St. Kubelka the Pope.

The Pledge

I swear to abstain from all ready-made ideas and from all critical assumptions.
I swear to refrain from falling in love with my own footage.
I swear to be precise, ruthless and articulate.
I swear to delight the eye and ear of all creatures.
I swear to attempt the impossible, to exceed myself (no one else), and to venture where no one has ever pushed a button before.
I swear that my aim will always be: to put the right image in the right place at the right time and at the right length.

Here ends the ritual of initiation for the Brothers of Light. The lesson is simple. There are only two commandments on which hang all the loss and the profits: Love thy cinema with all thy heart and with all thy soul and with all thy mind. And love thy fellow filmmaker as thyself.

Now let us pause for our own commercial. "Wine, music, and cinema are the three great creations of humanity," said one T'Ian Han, a laureate of Chairman Mao.

Some Rules of the Game

The task remains crashingly simple and endlessly difficult: Explore! Visualize! Articulate!
Degas said, "A picture is something which requires as much knavery, trickery, and deceit as the perpetration of a crime."

Start with light. And delight. Take delight in. Take delight in what is here and what is now. And look at it. And take the light in. And light it. With the delight of light. And the light of delight.
You are a window between the beholder and the beheld.
The secret password is: translucence.

Above all you must be a lover. A lover of sights and sounds. Then you must lovingly learn to focus. By which I mean: pay attention, be alert, stretch your senses, think of everything. And you should learn all the rules so that you will know what you have to break.
It is not of camera operation alone that I am speaking. Almost any idiot can learn to do that in a short time. But the more you know about everything besides cinema the better your cinema will be. The more richness of experience you bring to every set-up the better it will set up. The more you know first-hand of painting, poetry, theater, music, color, history, dance, geography, architecture, myth, psychology, magic, and all the other realms of human articulation, the sturdier your film will be. You may be reeking of talent, but real art comes from knowledge. No work can be greater than the man who made it.

So what will your film be about? It can be about anything. But what do 'you' care most about? Stick to your deepest concerns. Don't try to do everything. Debussy found his style by using only those notes that he liked.

Reprinted from Untitled, Vol. 7-8, 1975, a publication of Friends of Photography

Michi Itami

My work is concerned with richness of tone and atmosphere, and the recording of a gesture and the sweep of my hand. Originally, I spent several years making ceramic sculpture, but I was drawn to the medium of etching and intaglio because of the color and sculptural depth which I could achieve through this medium.

The reproductive capacity of etching has never appealed to me, rather the quality of the image that is possible through the medium. The bite of the acid on a drawn plate produces strokes, lines and tones that are unique. I feel strongly that the artist's image should dictate the choice of the medium. Because the artist has an image in mind, he or she finds the medium which best represents his or her idea. My etchings are direct drawings and paintings on plates. The bite of the acid helps create the image I have intended. Etchings, in turn, have led me to make paintings which resemble huge inked etching plates just before they are printed. These paintings, made of silicone, acrylic and oil, combine the gestural stroke with rich color.

In my work, in which the simplest of strokes is the basis for my image, I have come to understand through constant questioning the meaning of the art activity for me. The simplest line or brush stroke gives me pleasure. Just as a sentient being observes and appreciates nature, I enjoy the look and feel of a stroke. However, on another level, I understand that finite examples of form and color make visible the infinite. A single note can make us aware of eternal silence. When lines and color cut through infinite space, the finite meets with the infinite – to me that is what art is about.





Areas of Emphasis

Filmmaking

Individual artists have been using the motion picture medium as a personal creative medium since the earliest development of the film, usually with little recognition or appreciation. Today there is an explosion of artists whose canvas is a reflective surface and whose pigments are pure light. Every large metropolitan area in the U.S. has scores of artists who choose the motion picture as a major vehicle for the communication of ideas.

The Bay Area has hundreds of film-artists. A decade ago, most of the same people would have been painters or sculptors or writers. Today they paint, write and sculpt with light and sound. The San Francisco Art Institute provides the unique function of a free atmosphere to aid individuals to tap fully their creative potential in making independent, non-commercial motion pictures. This program is not geared toward preparing people to enter the motion-picture or television industry. Instead, the emphasis is on using the motion-picture medium as a vehicle of self-expression.

The film department classes are scheduled to provide the fullest possible contact time between students and faculty. Some faculty are available for consultation at all times, and a personal, one-to-one student/advisor relationship is encouraged. Emphasis is put on high exposure to films, as well as on making films: historical classics, visits with contemporary film artists, weekly showings of works and works-in-progress by the students and faculty. Ongoing seminars, school based production projects, and full scale workshops supplement instruction in all basic film techniques.

The department has a limited number of cameras for classroom use. However, students are strongly advised to have at least a Super 8 camera in order to avoid delay in making their films.

George Kuchar



1975-76 Faculty Included:

Scott Bartlett*
James Broughton
John Cavala
Larry Jordan, Chairman
George Kuchar
Barbara Linkevitch
Donald Lloyd
Walter Murch
Gunvor Nelson
Gary Richardson
Ben Van Meter
Roy Ramsing, Administrative Assistant

*Guest Faculty

Our faculty of working artists, teaching painting and drawing, embody a wide range of directions, commitments and information. There is, however, a shared belief in the individual student and in his drive to create and employ a felt-source for his art. This is supported by the primacy of the one-to-one critical relationship (instructor-student) throughout the department.
Students come to us with diverse dreams, expectations, and levels of development. Our task is the difficult one of guiding and nourishing the tentative and unfinished. We acknowledge and encourage the ambiguity and uncertainty surrounding the student-artist's yearnings. We focus on the particular personality in order to recognize the complexities and to force the issues.
The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. He writes a 'context-of-study' for his classes in order to indicate his primary concerns. We feel that the artist-teacher basically teaches 'himself': his experience, convictions and knowledge; what he does in his studio, what he reads; his total make-up. This is presented in the order and at the rate which, in his judgment, will be best related to the needs of the individual student.
We require the maintenance of an open and on-going dialogue. We strive to provide inspiration, as well as pressure toward the assumption of responsibility by student-artists for their art. It is our conviction that painting is protean, and can be elucidating, marvelous, and the assertion of a vital identity.

Painting



David Hannah in his studio



Sam Tchakalian in his studio

1975-76 Faculty Included:

Tom Akawie
Bill Bowen
Jan Butterfield
David Hannah, Chairman
Julius Hatofsky
Carol Heineman*
Tom Holland
Jack Jefferson (on sabbatical leave)
Ron Linden*
Bruce McGaw
Ivan Majdrakoff
Mary O'Neal
Janis Provisor*
Barbara Rogers
Ursula Schneider
Howard Smagula
Sam Tchakalian
Franklin Williams

*Guest Faculty

Photography

The main purpose of the program is to develop the highly creative photographer, one capable of making photography a fine art and a life's work. We treat the light-action substance of our medium as a palette rather than an auto-mechanized light switch. The mechanical and chemical aspects are understood as the vehicles of photography's being and structure; and, therefore, all paths of aesthetic practice and expression will be considered. This is reflected by a large and broadly disciplined faculty, for the communicative reality of good photography relies upon clear perceptive seeing and its aesthetic realization through technical dexterity.

The photography faculty reviewing work



Jerry Burchard



1975-76 Faculty Included:
Harry Bowers
Ellen Brooks
Jerry Burchard
John Collier
Linda Connor
Judy Dater
Jack Fulton, Chairman
Ken Graves*
Pirkle Jones
Steve Josefsberg
Joanne Leonard
Margery Mann
Mitchell Payne*
Sonia Sheridan*
Brent Sikkema*
Aaron Siskind*
Terry Thompson
Henry Wessel, Jr.
Joel Sackett,
Administrative Assistant
*Guest Faculty

Our primary objective is to teach the art of making prints; our primary educational focus is the student as artist-printmaker. To this end, all of our classes confront the student with the peculiar nature of the print as the subtle marriage between two distinct disciplines: image making and graphic technique.

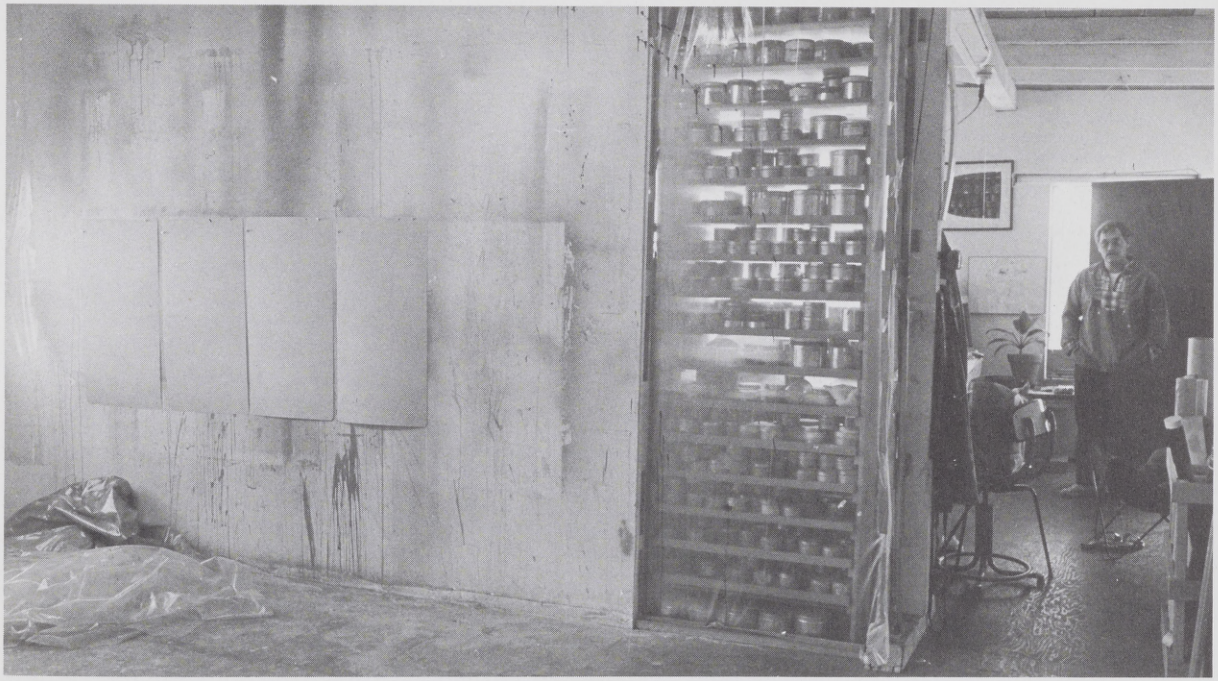
The faculty is a diverse group of artists who relate to and explore the challenge of the contemporary world through print. The faculty intends to help the student give such purpose and direction to his creative energy that upon graduation he will have the necessary skills and desire to continue the process of individual development as a mature artist. The courses are planned to give the student all the technical and aesthetic instruction necessary for development; the department is organized to provide the workshop environment conducive to total involvement as a developing printmaker.

Printmaking



Richard Graf in his studio

Gordon Kluge in his studio



1975-76 Faculty Included:
Joanne Bernstein
Richard Graf, Chairman
Charles Gill*
Erin Goodwin
Michi Itami
Gordon Kluge
Martin Myers*

 *Guest Faculty

Sculpture/Ceramics

The undergraduate sculpture/ceramics curriculum is planned to establish the student in a working sculptor's milieu as quickly as possible. From this basic position, he is encouraged to branch out into various sculptural media as they become relevant to his personal growth. The sculpture/ceramics department is organized as a large, workshop space wherein many activities from welding to video to ceramics may take place as dictated primarily by the growth of the student's work.

The faculty present material from their experience, convictions and technical knowledge in the order and at the rate which, in their judgment, will be best related to the needs of the individual student.

Their ceramics courses emphasize the use of earthenware clay, low-fire glazes and wheel techniques as an extension of the student's ideas. The stress of these courses will be on creating thought-out, considered objects. Less emphasis will be placed on the creation of utilitarian production wares.

Richard Berger with his class



Alvin Light in his studio



1975-76 Faculty Included:
Richard Berger
Karen Breschi
Redd Ekks
Rafael Ferrer*
Howard Fried
William Geis, Chairman
Alvin Light
Richard Shaw, Coordinator of Ceramics

*Guest Faculty

World Studies

The World Studies Department is characterized by a global rather than a parochial approach to cultural systems. Consequently, some years ago we abandoned the term humanities (studia humanitatis *was invented by the Romans to signify the arts which they learned from the Greeks and the impact of Greek art on Roman life) to emphasize the distinctiveness of our approach. The program is a highly integrated academic curriculum in which the divisions of course and subject are abandoned in favor of a more unified approach. For example, instead of studying Boticelli in a course called Renaissance painting, the student will come across Boticelli in the midst of a series of interrelated lectures on Renaissance history, religion, art, philosophy and society.*

Our goal is fourfold: (1) to introduce the student to global cultural traditions and to delineate the anatomy of changes that modify cultures; (2) to encourage the student toward developing competent writing skills through the study of literature; (3) to provide the cultural context in which the visual arts emerge, and to show how visual arts are equated with cultural transformation; and (4) to acquaint the student with the intellectual climate surrounding the contemporary art scene.

1975-76 Faculty Included:
Karen Ezekiel
Richard Fiscus
Edward Guerrero
Ruth Iskin*
Suzanne Lacy
Richard Miller
Wayne Miller
Raymond Mondini, Chairman
Zeese Papanikolas
Arlene Raven*
Peter Sherrill
Tamara Wasserman

Interdepartmental Studio
Barbara Hammer*
Faith Wilding*

*Guest Faculty

Context of Study

Filmmaking

Beginning Filmmaking A Classes
Don Lloyd; Ben Van Meter
Faculty member meets with the students one meeting a week and a student assistant meets with the students a second meeting a week. Students make one film in class and are encouraged to make one on their own. First basic techniques of film will be taught.

Beginning Filmmaking B
Larry Jordan; George Kuchar
Students will work on a class film as well as one of their own. Basic techniques introduced in the first semester will be explored in more depth.

Beginning Filmmaking
Larry Jordan
This second semester beginning class is partly informational, and partly critical. Weekly meetings with the instructor. The second meeting with the student teacher each week will comprise the production section of the class.
I feel second semester students need a variety of film activity, and vary the classes according to the needs expressed by the students in the class. At least five important independent films will be analyzed during the semester. Ample time is given in class to discussion of the students' current problems, and to their own films.
The student teacher will manage the classroom expense budget and either make a film with the class, or conduct a series of technical experiments to insure a deepening knowledge of the technical possibilities of the film medium. Hopefully the whole thing will be fun, as well as instructive.

History of Filmmaking—Part I
James Broughton
Survey of film covering the development and growth of a new art. Restricted to silent films and including the works of D. W. Griffith, Chaplin, Eisenstein, Vertov, Dreyer, and the early German Expressionists.

History of Filmmaking, Part II 1945-1975
James Broughton
This is a survey of the major film artists and movements since the war, covering Italian neo-realism, the French New Wave, and the personal cinema of the 60's. Films by major directors like Fellini, Cocteau, Bunuel, Antonioni, Bresson and Godard will be shown and discussed, as well as avant-garde works of Brakhage, Anger, Baillie, Snow, and many other independent artists.



Further Filmmaking

Expressionist Cinema
Larry Jordan
I regard any film edited from a "subjective" rather than an objective point of view (a documentary for instance) to be a piece of expressionist cinema. I will discuss the aesthetics and techniques of this kind of film, the encroachment of nonpoetic information into the subjective or expressionist film, and will not limit the discussion to contemporary work, but will dig into the subjective strain from the earliest conception of cinema to the present. However, emphasis will be on film today. The class will meet together as a group for weekly discussion for an hour and a half. Thereafter, I will meet individually for half-hour periods with students from the group, discussing their scripts, ideas, editing or shooting problems.

Animation
Larry Jordan
This class will meet together once a week, at which time I will give instructions on the various techniques of cell and cut-out animation, and other experimental forms of the art. From time to time I will give lecture-demonstrations on the aesthetics and content of animation, using particular films on the flatbed editing machines as examples. Some drawing and cut-out work will be done in class and the students will be expected to bring the material on which they are working, as well as simple animation drawing board, to class. During parts of the class time I will work individually with students.

History, Theory and Techniques of Documentary Filmmaking

Ben Van Meter

Each week we will see and examine in detail one or more examples of documentary filmmaking and discuss the examples in relation to our readings in the text, "The Non-Fiction Film" by Richard M. Barsam. Additional reading will be expected in books by Flaherty, Rotha, Richard Griffith and Grierson. Technically we will be concerned with double and single system sound film procedures and with flatbed editing techniques.

Tutorial

Ben Van Meter

Our major concern will be each individual student's own film project. We will meet as a group during the first class period and again as a group twice a month throughout the semester. The other class periods will be divided into 30 minute (in some cases one hour) individual appointments during which I will assist in planning, view rushes and offer supportive suggestions and criticism. I hope that the students will use the group meetings of the class to organize crews and recruit personnel for their projects.

Tutorial

Larry Jordan

I will meet by appointment, individually, with each student. In sessions from one to three hours I will work on the student's films on the KEM in a one-to-one situation. If the student is not editing a film, I will work on scripts or planning of films. And if the student wishes general critical or philosophical engagement with my views on film and film art, I will use these personal meetings looking at and discussing my own films or those of other established filmmakers. I will act in the capacity of personal tutor to students in this section, whatever their expressed needs.

Poetic Cinema

James Broughton

An exploration of the poetic vision in history, beginning with the French avant-garde of the 20's in the study of key works by Leger, Duchamp, and Richter, and continuing with special emphasis upon the work of American independent film artists since the War: from Maya Deren to Michael Snow. Experimental film theory and a poetics of cinema will be major emphases in the discussions.

Dramatic Narrative

George Kuchar

In this class we will create scenes that will tell some sort of story, in the long run. This will mean that class members will alternate as actors, cameramen, set designers, lighting men and directors. It will be a workshop class with the work done during class time. Scenes will be written and executed on the spot.

Tutorial

George Kuchar

I will be in the KEM room to help advise you on your works in progress and help you to get started on a project if you haven't one in mind. If you haven't one in mind . . . you must eventually get one as work must be progressing toward a finished film. There will also be periods when I will organize special events such as visiting people and films which I will schedule in a classroom so that we can all get together for events. For the first meeting we can meet in studio 26 and I'll screen some stuff.

Creative Editing

Barbara Linkevitch

The class will be divided into two parts — the first half of each afternoon will be devoted to lectures on different editing techniques, approaches, and equipment; and an in-class 16mm silent production, using student crews, acting, directing, lights, camera, etc. The second half will be for a one-to-one discussion of each student's work. All students 'must' be working on their own projects.

Tutorial

Gunvor Nelson

The teacher will work individually with the student on his/her project. The emphasis will be in exploring the film footage in editing for developing clarity and aesthetics of self expression.
The class will meet four times during the semester as a group. The remainder of the time will be individual appointments. It will be the student's responsibility to make the appointments. Bring film footage and/or ideas to the first meeting.

Optical Printing
Gary Richardson
The optical printer offers one of the last chances to be a twentieth century magician. Almost any idea can be transformed into a "pseudo-reality" if it is met with enough patience, endurance and zeal.
The approach in this class is unconventional in that all the elements of optical printing, graphics and animation have a common meeting ground on the nine by twelve inch animation field. This offers a less limiting means of exploring many new avenues of expression.
It must be noted that no one should even consider taking this class unless they are willing to work many long, hard, tedious and grueling hours.

Optical Print and Special Effects
Don Lloyd
No prior knowledge or experience with opticals is assumed. We will spend roughly half the semester on optical printing techniques and the other half on special uses of the Bolex, matte box, glass shots, special lighting and miniatures. Footage will be produced and analyzed during class time.

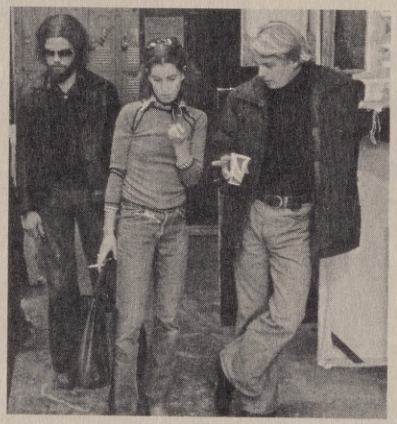
Electronic Music and Composition
Don Lloyd
Though emphasis will be on production of sound tracks for films, we will also be creating sound tapes as entities in, and for themselves. We will cover live recording, "classic" studio editing, multi-track composing and editing, and sound doctoring, as well as synthi-electronic music system and related equipment.

Sound Track Seminar
Walter Murch
Technical and artistic aspects of sophisticated sound tracks, particularly for dramatic films.

Facilities Include:
Complete editing facilities for 8mm, S8, and 16mm, including workprint and interlock projectors.
Quarter-inch and fullcoat editing for sound with a sound effects library.
Animation stand with compound table.
Complete facilities for shooting sync-sound in 16mm and S8.
2 studios for lighting and staging.
Pin registration optical printers for direct copying of 16mm and S8 original, and a 16mm projection printer which allows interposition of title cells, masks, etc.
An isolated sound-mixing studio for transferring and mixing three channels in both 16mm and S8 interlock.
3 flat bed editing tables – 1) Moviola for 16mm and 2) KEM combination 16mm and S8, and an 8-plate dual picture 16mm KEM for graduate use.
A limited number of cameras for check-out including 16mm sync sound, S8 sync sound, 16mm and S8 silent, Hycam Hi-speed motion picture camera, location filming support equipment.
Synthi AKS music synthesizer.

Filmmaking A is a prerequisite to Filmmaking B. It is suggested that History of Film be taken in the first year.
A student may not enroll in more than 2 courses in film after completing the first year requirements.
Awarding credit (second, third and fourth years); as there are no scheduled classes at these levels, the usual practice in order for a student to complete requirements for a degree majoring in film is to enroll for 2 filmmaking course credits in each of his upper division semesters. His advisor will inform him through the semester if he is doing enough work to receive 2 credits in film. If the student does poor or half-hearted work, the advisor will award him 1 credit, and 1 no-credit. By permission of the department chairperson, who will confer with the student's previous advisor(s), a student in upper division filmmaking may take 3 credits in film in a given semester, and he will have to show sufficient additional work to receive full credit. Students from other departments in the school may take upper division film credit at the rate of 1 credit, when there are openings with faculty for an advisorship. They must have completed beginning film A and B.
All courses listed are for one course credit except for tutorial classes which are for two course credits.

Painting



Beginning Painting

Barbara Rogers

This course concentrates on you and your differences. Frequent group discussions to help each other evaluate the course and the work we are doing. Frequent demonstrations of new and old mediums. I want this course to help you understand why you are painting and introduce you to the multitude of possibilities with painting and all the other mediums of expression. Attendance is required.

Ursula Schneider

This class will give introductions to different painting media, basic techniques and structural possibilities. There will be group projects emphasizing a more experimental attitude. We will also focus on the development and clarification of the individual's concept in his or her work. The media is your choice, models will be used occasionally. Attendance and a body of work is required for passing the class.

Franklin Williams

Instruction in fundamentals of painting, line, form, space, values, design, balance, color, light, rhythm, texture, perspective, abstraction, use of figure. Class critiques. Emphasis on the individual's attitude and idea, with the aim to hopefully help the student to be able to blend his or her experience gained in life with the natural qualities of the art medium, so that their art in time may truly be a reflection of the spirit, through a true introspection, and an awareness of self.

Beginning Drawing

Jerry Hatofsky

I just do something simple and basic.

Bruce McGaw

Today's inheritance can be one of release from superstition and idolatry. I admire the great painters and refer to them, but believe most in the spirit of history, not in style and restatement. Though some of the means I use to reveal visual quality are traditional, I mean to support individuality in approach. I think visual richness and depth of feeling can and usually do go together. Mostly it means prolonged immersion in the work and thought of it.

Ivan Majdrakoff

Through work experience a primary structural attitude will be built up. There will be a stress on basic concepts, such as line, shape, value, etc. Work will be done from various types of models, set-ups, and the imagination. Some outside work and projects will be required. There will be frequent class problems, daily individual consultation, and class critiques.

Further Painting

Bruce McGaw
Today's inheritance can be one of release from superstition and idolatry. I admire the great painters and refer to them, but believe most of the spirit of history, not in style and restatement. Though some of the means I use to reveal visual quality are traditional, I mean to support individuality in approach. I think visual richness and depth of feeling can and usually do go together. Mostly it means prolonged immersion in the work and thought of it.

Sam Tchakalian
Instruction in the fundamentals of painting. Guided work from the figure, still life, and abstract paintings. Class critiques. Emphasis on the individual's attitude and idea painting. All painting media are used.

David Hannah
I am interested in the individual's commitment to personal issues. I believe the choices made among the great number of possibilities inherent in the working process are best arrived at through intuition and a felt-relationship between the painter and his work. (Intuition as the imaginative leap—"prepared for by long and slow incubation".) I consider the space and illusion of the painting surface as actual and particular, as well as a metaphor for being in the world; as metaphysical.

Ron Linden, Visiting Artist
Annually, a different visiting artist is invited to teach. Ron Linden, a Los Angeles artist, is this year's artist-in-residence for painting.

Panting, paining, panning, patting, pining, pitting, pinning, aping, napping, tapping, taping, tinting, tanning, gaping, gaining.

Mary O'Neal
Designed to provide students with, at the very least, minimal skills necessary to 1) clarify and execute their own work; 2) clarify and become familiar with the history and tradition, and with the contemporary art world and its attending gestalt; 3) to clarify and develop a personal perspective around historical and contemporary concepts whether through revision, extension, rebellion, or other forms of ideation.

Jerry Hatofsky
I just do something simple and basic.

Tom Akawie
A highly structured class in spray painting, which is limited in size. Beginners are given projects to develop technical skills and sensitivity to manipulation and care of equipment. Spraying done on a variety of surfaces with non-volatile paint (acrylic, water color, and ink). Problems include glazing techniques, gradations, flat coverage, line exercises, color problems, and naturalistic effects of light, color, and space. Air equipment is supplied.

Bruce McGaw
Today's inheritance can be one of release from superstition and idolatry. I admire the great painters and refer to them, but believe most of the spirit of history, not in style and restatement. Though some of the means I use to reveal visual quality are traditional, I mean to support individuality in approach. I think visual richness and depth of feeling can and usually do go together. Mostly, it means prolonged immersion in the work and thought of it.

Barbara Rogers
Approach to drawing as a record of visual thinking. Work from models and set-ups in all media; with an emphasis on spatial illusion and drawing as an end to itself. Frequent group discussions of what we are doing and why.

David Hannah
This class will attempt to foster flexibility of approach to thinking/making with drawing materials, examining various directions and possibilities. We will explore space-making, scale, figure/ground and perception/conception. Through these processes the personal issues for the individual will be encouraged to develop. Although this is not a figure-drawing class, per se, a model will be available part of the time as a focus for the drawing act. Broadly interpreted assignments will be given as needed. Attendance is required.

Ron Linden, Visiting Artist
Annually, a different visiting artist is invited to teach. Ron Linden, a Los Angeles artist, is this year's artist-in-residence for painting. Delineation of ideas. All media. All ideas. Plans, diagrams, schematics. (Improve your handwriting.)

Franklin Williams
'Drawing in search for personal source'. Drawing class will be covering many approaches to drawing, varied drawing media, as well as a variety of subject matter including figure and live models. Instruction and consultation is mostly on an individual basis; class critiques will be held, slides will be shown. Emphasis on individual attitude and idea.
Sam Tchakalian
Guided work from the figure, still life, and abstract drawings. Various methods and techniques. Emphasis on the individual's attitude and idea of drawing. Work in a variety of media including pencil, charcoal, pastels, collage, tempera and ink. (Refer to Painting, Sam Tchakalian.)
Bill Bowen
A studio course situation dealing with questions of fundamental importance to the artist. The class will not be a drawing class in the conventional sense of specifically addressing questions of drawing techniques, stylistic concerns, etc., but will use drawing as a vehicle for questioning and developing motivations, process, perimeters, etc., of working as an artist. The emphasis is on the individual to develop and expand personal procedures and critical standards. Communication is an important aspect of the class and group interaction and discussion will be strongly encouraged. This is an advanced class in the sense that the emphasis is on the artist more than on the student. Drawing is defined in its most pervasive sense.

History of Painting
Jan Butterfield
Issues of the 60's and 70's: A Hard Look at American Art.
This course will take a hard look at American Art over the past 15 years with a view to the questions and issues it has raised. The art and artists of our time will be dealt with not by "movement, group or tendency", but rather by questions and attitudes posed by their art.
An integral part of the course will be the examination of the criticism of the time, as well as affording the students the opportunity to judge for themselves what role if any it plays in the development of contemporary art. Extensive outside readings will be required.

Painting Studio Program Seminar
Mary O'Neal
Designed to provide students with, at the very least, minimal skills necessary to 1) clarify and execute their own work; 2) clarify and become familiar with the history and tradition, and with the contemporary art world and its attending gestalt; 3) to clarify and develop a personal perspective around historical and contemporary concepts, whether through revision, extension, rebellion, or other forms of ideation.
Sam Tchakalian
Critiques discussing work.

The Studio Program: This consists of a double course of independent work with a faculty advisor. Participation in a critical seminar is also required. Semi-private studios are provided. Students are chosen by the faculty for admission into the program and are reviewed at the end of each semester. Prerequisite: third or fourth-year standing.

Two semesters of Beginning Drawing are required for further work in drawing, the same is true for painting.
After fulfilling the beginning requirements, the student may select any further courses in the department according to his developing interests.
All courses listed are for one course credit with the exception of the Painting Studio Program Seminars which are two course credits.

Photography

Expression A

Jack Fulton

Beginning the Photographic Vocabulary: A technical rudimentary class in the slow process of learning the operation of the camera, the whys and wherefores of film sensitivity, and the subsequent possible manipulations of both. The print will be discussed as how to best achieve viewer acceptance, however, more emphasis will be placed on subjective notions rather than popular approval.

Pirkle Jones

Uses of camera, meter, film choice, and printing of the negative, along with examples of work and the foundation of discussions and critiques of the photo image.

Ellen Brooks

This course is structured to emphasize the concept of photography as a medium of "artistic expression". Instruction is provided through lectures and studio projects involving photographic seeing, nature of light and light sensitive materials (silver ***and*** non-silver), image association, picture structure, and discussion of ongoing student work. Greater emphasis is placed on aesthetics.

Expression B

Linda Connor

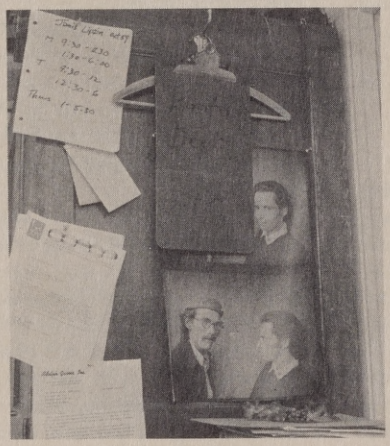
A class involved with individual growth: it may start with a group assignment and students who need extra guidance will be given separate assignments with all work to be discussed in a group. It will show slides of historical and contemporary photographic work and the aesthetics will also be discussed — we will look at a lot of work.

Jerry Burchard

Everything you wanted to know about photo and much more than you'll want to do. Includes: slides, polaroids, Iteks, windex, condensers, dispensers, history and naked bodies. WARNING: Taken with directions this course could make you a photographer for life.

Henry Wessel, Jr.

Beginning still photography expression. A close examination of the photograph's meanings and the terms for realizing same.



Further Photography

Margery Mann

An in-depth look at the history of the photographic medium from its inception to today. More importance will be placed on the 20th century this semester. Written assignments will be given and reviews of local galleries and shows will be discussed.

Pirkle Jones

A view camera course, 'Mastery of the operation of the view camera is necessary to be a full and well-rounded photographer': Mechanics of operation, including all swings and tilts, lenses, extensions, etc. Use of the meter, film choice and development. Discussion of the classical concepts of those masters of photography in architecture, nature and portraiture will take place. One camera will be used per every two students; however, ownership of a view camera is highly desirable.

Ellen Brooks

Further extensions of experimental photographic work with emphasis primarily on the realization and finalization of individual projects.

John Collier

The photograph as a visual tool: a highly personal and humanistic approach is taken in this class. Limited to 15 students. The reason for taking photographs, an understanding of our sociology and the camera-mind.

Jerry Burchard

Emphasis on the individual as a professional producing artist. Group and personal projects are encouraged with both private and classroom sessions.

Caution: Enrollment in this course could lead to a job.

Pirkle Jones, 6:00-9:00 p.m., 16 Mondays.
The classic criticism and critique seminar with examples of a number of well-known photographers work to be shown.

Linda Connor
An advanced class in individual growth. Students will be considered mature enough to be working in a self-directed manner and will be expected to participate generously in the class dynamics. Historical and contemporary work will be shown and aspects of aesthetics discussed.

Jack Fulton
Color theory. The color negative and its prints. The transparency and its print. Mainly a course that technically shows how color functions, with discussions and slides. Aesthetics will be an ongoing part and will be considered in relation to output of class. Lots of work is required for this one. About $100 will need to be spent for material. Prints from both negatives and slides and slides will be needed for the final presentation.

Jack Fulton
Alternate reality: high class verbalization is promoted in a seminar form. Individual projects with final emphasis on a complete portfolio or "book" is the project. What is there, subjectively, under the blatant reality of the photograph is what we are looking for. There are reasons for making photos and this portfolio will be the statement of the artist's work. An advanced colloquy.

Judy Dater
Seminar Class — Serious hot discussions on straight photography, not dismissing mixed media. If you are seeking a change of style or fresh vision, this is it.

Harry Bowers
All you will ever need to know about the difficult Dye Transfer process simplified in a manner to allow you to print the most perfect color possible.

Steve Josefsberg
The Gum Bichromate Process and other non-silver photographic processes. Aesthetics is the main objective of this course. The technical aspects will be discussed and demonstrated to achieve results quickly. Slides will be shown.

Photography Expression A is prerequisite to B, A and B are prerequisite to any course in further photography. A and B and one year in further photography are prerequisite to History of Photography.

A student may not enroll in more than 2 courses in photography each semester after completing the first year requirements.

All courses listed are for one course credit.

Beginning Relief
Richard Graf
Through lectures, demonstrations, practical studio experience, examples, and individual and group discussions, my portion of this course (7 weeks or 15 meetings) will convey to the student the internal and external logic of relief printmaking as a means of creating images. The basic instruction will include collage printing, woodcut, linoleum cut, and photo-relief techniques as well as the possibilities of relief as it relates to the other print techniques. The goal will be to instill in the students an understanding of the potential of relief printmaking; and, generally, of all the print media for creating art. They will be encouraged first to try it, play with it or explore it uncritically . . . just do it . . . to incorporate the methods and logic of it into their perceptual sensibilities without demanding of the medium some pre-determined effect or result. This beginning part of the course will take about 10 meetings, leaving 4 meetings for students to produce two prints of finished quality where they can select any method or technique or combination to create images from which the prints are made. These two should be two colors or more and should represent images which embody their particular inclination toward the direction they would like their art to take. They are encouraged to create images through the relief materials and methods which reflect their primary interests as image makers. Discussions, suggestions, and individual critiques will be the instruction methods used at this time.

Beginning Lithography
Gordon Kluge
An introduction to the techniques of metal plate and stone lithography. The course will explore the basic principles and the chemistry of the technique as they affect the making of the image and the processing of the stone or the plate; and finally, the pointing of the image onto the paper using either the direct flat-bed proof press or the flat-bed offset proof press. Additional techniques of photo-lithography and multiple color printing will also be presented.

Beginning Silkscreen
Erin Goodwin
Students confront the screenprinted image, examine its potential relative to their own ideas and imagery. They are introduced to all basic techniques of screen printing, including the building of the basic screenprinting equipment and use of varied stencils: wax and glue resists and photo stencil processes. Instructions are also given in registration procedure for multiple color printing, and the creation of editions of prints. Through critiques in class and individual consultations, a development of the philosophy of the unique artist as printmaker is fostered. A loose assignment which prompts the testing of ideas and concepts, and verbalization of those ideas and concepts will be given periodically.

Beginning Etching
Michi Itami
This course, which extends for only half a semester and is offered in conjunction with relief, is an introduction to the media of etching and intaglio. Students are encouraged to develop their own imagery and find the techniques which are most useful for their particular kind of image whether it be figurative or abstract. To facilitate this, all the various methods of making plates, such as hard ground, soft ground, dry-point, mezzotint, sugar-lift, aquatint, and embossment are explained and shown. Also there are demonstrations of the various ways of printing intaglio plates, such as relief roll-up, rainbow roll, and multiple-plate color printing. Included in the class are lectures and demonstrations on how to prepare photographic images and to make photo-etchings. Students are encouraged to experiment and become totally involved with all the aspects of intaglio so that they know what possibilities the medium has for their own images. Individual critiques are ongoing continuously on a one-to-one basis with the instructor, and students are encouraged to bring in drawings, paintings and photographs so that the instructor can help them adapt their ideas and images to the medium of etching. In the latter third of the period group critiques are conducted weekly to discuss the student's growth and development. Included in the class are trips to galleries and museums to see etchings and prints of various kinds.

Image Development
Richard Graf

This course plans to expand the student's skills and techniques for creating images. It is a supportive course in that it will provide the arena for them to explore images and visual ideas without having to resolve them into completed exhibitable objects of art. Essentially, it will deal with the process of creating in which the students should develop an insight into how they create and what the productive possibilities are for building on this process to generate more and better possibilities.

The basic premise of the course is that the ebb and flow of each individual's creative energy can be understood by that person; and, if understood, can then be promoted to generate further creative energy. And also, that a great deal of uncritical preliminary creative activity precedes any kind of skillful critical aesthetic activity, and that it is here that a wealth of conscious and unconscious building can be explored, where everything can be a preliminary for something new generated from it. The course will go through several stages, the first being the uncritical gathering or production of many images, either drawn, photographic or collage. The successive stages after that will be to recycle these images to generate new ones, etc. After that is done several times, a critical review of what has been done can lead to a selection of a few which then can be used to gather insights into what the totality of the experience is becoming. The goal will be creative fluidity . . . and how to sustain it.



The course will attempt to assist each student to answer such questions as: When to act critically and when to act non-critically? What are the rituals which for each person are the most conducive to a fluid productive experience creating art and which are creative blocks? How do artists get out of traps? How do artists generate ideas and what do they do once they get one? How does an artist sustain an idea and still maintain an excitement about it? How does an artist doodle with a purpose? Does it require skill to be creative? . . . and if so, what are the skills needed? The second part of the course will consist of carrying a number of the previously explored images to a more committed state where tentative judgments can be made and commitments solidified. Producing resolved images will then be the goal and all the discussion and critiques take on a more critical flavor. We will then deal with the results of the creative process as it manifests itself in the finished objects rather than the process itself.

Silk Screen
Erin Goodwin

After review of the material learned in the introductory section, the student explores further those techniques and processes begun in the first screen-printing work. Through critiques, individual consultations and the development of imagery within the context of an emerging individual direction, the student begins to realize a more mature statement. He/she has the satisfaction of seeing his/her prints come closer to the artist's expectations for mature work, as technical and image-making prowess increase. Occasional assignments may be given to selected groups of students who are still searching for their particular focus, with the intention of provoking an exchange of new ideas, a self-search, and the development of concepts.

Etching
Michi Itami
The objectives of this class are to promote and facilitate the growth and development of each student's work through the media of etching and intaglio. The major focus of the class is the growth and development of each individual's idea, personal image and attitude. This is made possible through weekly group critiques, and individual discussions with the instructor. Through close study of their work and discussions about their intent and attitude, coupled with workshops and reviews of all the techniques in etching and intaglio, the students are encouraged and stimulated to make etchings of original quality. Various kinds of imagery, whether it be figurative, photographic or abstract, are considered seriously. However, the quality of the visual image and the clarity of the communication are always assessed and stressed. Students are encouraged to bring in work in other media, such as drawings, paintings, and photographs; these are considered as well to help the student develop his image or idea in the medium of etching. Workshops in multiple-plate color printing, viscosity roll-up, chine colle', mezzotint, and engraving, along with a review of all the basic techniques in etching, are included in the class. But, they are all considered auxiliary to the major focus of the class: the growth and development of each individual's work through the basic structure of weekly group critiques. During the semester there will also be trips to museums and galleries, guest lecturers when available, and a trip to the Achenbach Foundation at the Legion of Honor Museum to see original prints.

Lithography
Gordon Kluge
An in-depth exploration of lithography as a creative image-making process. Work will be done on plates and stone. Color printing will be emphasized and for those interested, a further exploration of the photo-litho techniques will be presented.
An important aspect of the further litho course will be the individual and group discussions and critiques where technical as well as aesthetic information and ideas will be explored.
Additionally, further, in-depth lessons will be provided concerning the principles of the chemistry of the lithographic technique as these apply to the more advanced technical demands of the students.

Advanced Seminar, ***Richard Graf, Gordon Kluge, Michi Itami***
The advanced seminar and critique is based upon discussion. The course is a supplement to the studio courses and provides an open forum for dialogue concerning the students and their work. Whereas the emphasis in the studio courses is primarily practical, the emphasis in the seminar is primarily philosophical and theoretical.
The seminar leaders are the print faculty who will lead the group on a rotating basis.
A requisite for the course is that the student produce work concurrently with it, either in an additional further print course or by producing work independently. The course is designed for the most mature students in the department who not only will profit from, but also can and will contribute to the seminar situation.

Extra Elective Workshops: Each semester two special eight week courses will be scheduled. They will be purposely oriented to those areas of the printmaking art that are not covered by the regular curriculum. These special half semester courses will change each semester as the need arises or as the desire for different experiences occurs. These courses will normally be taught by guest instructors and will serve the purpose of providing fresh faculty attitudes and ideas to the program. It will be necessary for a student to satisfactorily complete two of these eight week courses to receive one full course credit. The two eight week courses must be completed within one academic year.

Introductory Printmaking A, Lithography and Silkscreen, must be completed before further work in these medium is undertaken. Introductory Printmaking B, Relief and Etching, must be completed before further work in these mediums is undertaken.
All courses listed are for one course credit.

Sculpture/Ceramics

Beginning Sculpture
William Geis
Work in plaster with a lot of basic information about sculpture put very simply. The class will place special emphasis on the relation between painting and sculpture and the disappearing differences between them, other ways of seeing as in time instead of space, and the further investigation of the transition between dimensions. Reading will be assigned in addition to work in the studio.

Beginning Sculpture
Richard Berger
A survey course in the sources and materials of sculpture with slide lectures and group assignments intended to combine our sculptural traditions and sources with students' personal experiences.

Beginning Ceramics
Richard Shaw
Techniques in ceramics with a sculptural emphasis. These courses will not stress production pottery, rather emphasizing individual idea development through the medium of low-fire clay. Instruction will be given in the techniques of hand building, mold making, wheel work, glazing, underglazing, china painting and a variety of other finishing and sculptural methods, including unfired finishing techniques. All clay work will be done in earthenware with low-fire glazes. Experimentation will be encouraged.
Karen Breschi
Idea oriented sculpture course where clay is used as the primary material. Techniques of forming and surfacing will be demonstrated. Lectures will also be given. The student, with the guidance of the instructor, will determine his or her own goals for the course.

Further Sculpture/Ceramics

Further Sculpture
Howard Fried
Environment, system, performance, and video sculpture. Structural to tactile approaches incorporated. Texture appreciated.
Alvin Light
This class will be based on the processes of making visual decisions during intense work. We will work from a model at times and I will work with each individual relating to their inventions, ideas and imagination as helpfully as possible.
Richard Berger
A critique/seminar class in which advanced students bring work for discussion. Required reading will be Lucy Lippard's *The Last Six Years.* We shall concern ourselves with a practical and personal implementation of contemporary sculptural developments on the basis of individual students needs.

Studio Program Seminar
Students must be recommended by sculpture faculty. Seminars in individual work and cross references.

History of Sculpture
William Geis
The evolution of the sculptural object or non-object of the twentieth century from its origins in pre-history. Emphasis on a cultural and technological perspective that will be pertinent to the student's studio situation.

Further Ceramic
Redd Ekks
A class for students who have had two semesters of beginning ceramic sculpture and are prepared for a more in-depth involvement. There will be time for the student and instructor to discuss ideas and advanced techniques on a more individual basis.
Richard Shaw
A class for students who have had two semesters of beginning ceramic sculpture and are prepared for a more in-depth involvement. There will be time for the student and instructor to discuss ideas and advanced techniques on a more individual basis. The student will learn to calculate low-fire glazes, engobes, and the photo decal process will also be taught.
Sculpture/Ceramics facilities include area for work in welding, wood sculpture, fiberglass, plastic, stone, plaster and cement.
The Ceramic Sculpture Studio is equipped for low fire clay bodies and glazes. There are facilities for slip casting, ceramics decals, china painting, throwing and building, air brushing and spraying.
The equipment includes a 30 cubic-foot gas kiln, one small gas test kiln, three large electric kilns, and two 12 cubic-inch test kilns (electric). Clay, glaze, and slip are provided to students enrolled in the classes.
One semester of beginning sculpture is a prerequisite to further work in sculpture, the same is true of ceramics.
All courses listed are for one course credit with the exception of Sculpture Studio Program Seminar which is two course credits.

Introduction to World Studies
Methods and Materials will involve an introduction to concepts and techniques fundamental to the World Studies program. Reading will be assigned in the sections. Required of all entering students who have transferred less than 3 courses (12 semester hours) in World Studies.

Modern Art History
This course will deal with major trends in the visual arts from the late 19th century to the present time. The approach will be interdisciplinary, emphasizing the relationship between the visual arts and other social and intellectual phenomenan. The course will also deal with the function of the visual arts as communications systems in comparison with other communications models: verbal, written, mathematical and electronic. Lastly, the course will introduce the student to analytical procedures which will be employed in the critical evaluation of representative work from film, painting, photography, graphics, sculpture/ceramics, and post-formalist media including conceptual performance art.

General Art History
Students must take three one-semester art history courses in addition to the Modern Art History course. One or two of these courses, depending on departmental policy, must be in the student's major field and are described in the various major department sections of this catalogue. The remaining art history requirement to fulfill the total of four courses may be selected from (1) art history courses offered in major departments other than the student's major, (2) from sections devoted specifically to art historical aspects within the various ethnic studies areas, or (3) from art history specialties offered in the group of World Studies elective courses.

Ethnic Cultural Studies
Students must take four one-semester ethnic courses. The ethnic courses are composed of two parts, a weekly lecture series and a seminar section. These seminar sections, limited in size, are built around various themes relevant to the lecture series, one of them always being an art history theme. The Black Culture lecture series might, for example, associate with seminars built around African Art, black literature, the politics of contemporary Africa, or Black Music.
Each year the department offers six one-semester ethnic-culture lecture series, each associated with seminars whose themes change from year to year. The lecture series are Black Culture, Native American Culture, Occidental Culture I (Classical to Renaissance), Occidental Culture II (Modern Times), Oriental Culture I (Islam, Persia, India), Oriental Culture II (Southeast Asia, Micronesia, China, Japan).

Community Involvement A:
Field Work Preparatory Studies
Introduction to involvement in the community as an artist working with groups of all ages in urban settings. Exploration of ways of working in the community: the course will attempt to apply artistic creativity to making a living as an artist in ways that are constructive to oneself as well as to the community.

Community Involvement B:
Field Work
Further exploration into involvement in the community with special attention to the various communities that exist in San Francisco and their needs for artists. Emphasis on developing projects that are exciting both to the artist and to the audience that exists outside the traditional art world.
Prerequisite: Section A or permission of the instructor. Four credits are given for this class.

World Studies Electives
The department will also offer a few special elective courses not directly related to any of the above. These will be long seminar-style courses meeting weekly and examining subjects such as Women's Studies, Teaching Orientation and other subjects as may be scheduled.

General Requirements

Of the 30 courses required for graduation, 11 are non-studio courses. The timing and subject matter of these courses is indicated in the various major sections of this catalogue.

Among the non-studio courses, all students take not less than four courses in art history including Modern Art History and any art history requirements with the major, English, Introduction to World Studies and four ethnic related courses. They may elect one additional World Studies course. Transfer students will be required to take at least two courses in World Studies at the College. This requirement is waived for students already holding a B.A. degree.

Continuing students may take the World Studies courses in any order dictated by the development of their own interests, provided that they fulfill the minimum requirements as described.

All entering students who have transferred less than 3 courses (12 semester hours) in World Studies will be requested to take Introduction to World Studies.

English

English composition must be taken during the first year by all entering students who have not taken an equivalent course at another college. By special arrangement with the instructor, students may fulfill the English requirement by taking creative writing.

Students who have taken English composition here or elsewhere may also take creative writing as an elective credit in World Studies.



All courses listed are for one course credit with the exception of Community Involvement which is four course credits.

Filmmaking

Courses	Semester	1st	2nd
First Year			
Beginning Filmmaking, A,B		1	1
History of Filmmaking		1	1
Modern Art History		1	
English		1	
World Studies Introduction			1
Studio Elective			1
		4	4
Second and Third Years			
Studio courses including at least one in the major		3	3
World Studies		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
World History Elective			1
		3	3

Painting

Courses	Semester	1st	2nd
First Year			
Painting I		1	1
Drawing I		1	1
History of Painting I		1	
Modern Art History		1	
English			1
World Studies Introduction			1
		4	4
Second Year			
Painting		1	1
Drawing		1	1
History of Painting II			1
Studio Elective		1	
World Studies		1	1
		4	4
Third Year			
Studio courses including at least one in the major		3	3
World Studies		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
World Studies Elective			1
		3	3

Photography

Courses	Semester	1st	2nd
First Year			
Photographic Expression A,B		1	1
Modern Art History		1	
English		1	
Studio elective outside the major		1	1
Art History Elective			1
World Studies Introduction			1
		4	4
Second Year			
Studio courses including at least one in the major but not more than two		2	2
Photo History		1	
Studio Electives			1
World Studies		1	1
		4	4
Third Year			
Studio courses including at least one in the major but not more than two		3	3
World Studies		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major but not more than two		2	2
Art History Elective		1	
World Studies Elective			1
		3	3

Requirements for BFA degree:
30 courses

Printmaking

Courses	Semester	1st	2nd
First Year			
Introductory Printmaking		1	
Further Printmaking			1
Studio Elective		1	1
Modern Art History		1	
English		1	
History of Printmaking			1
World Studies Introduction			1
		4	4
Second and Third Years			
Studio courses including at least one in the major		3	3
World Studies		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
World Studies Elective			1
		3	3

Sculpture/Ceramics

Courses	Semester	1st	2nd
First Year			
Beginning Sculpture or Ceramics		1	1
Studio Elective		1	2
Modern Art History		1	
English		1	
World Studies Introduction			1
		4	4
Second Year			
Further Work in Sculpture or Ceramics		1	1
History of Sculpture		1	
History of Ceramics			1
Studio Elective		1	1
World Studies		1	1
		4	4
Third Year			
Studio courses including at least one in the major		3	3
World Studies		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
World Studies Elective			1
		3	3



Faculty

Tom Akawie-Painting. b.New York, NY, 1935. UC Berkeley, BA 1959, MA 1963. Solo exhibits: La Jolla Museum of Art, 1967; California Palace of the Legion of Honor,SF,1972; Quay Gallery,SF,1974. Group: LA County Art Museum; Whitney Museum of American Art,NY; M.E. Thelen Gallery, Cologne and Essen,Germany; Museum of Contemporary Art, Chicago; SF Museum of Art. Published: House Beautiful, Rolling Stone, Pomegranate Press. Shanti Record Album cover for Atlantic Records Corporation, 1971. Collections: Boston Museum of Fine Arts, Milwaukee Art Museum.

Roy Ascott-Dean of the College, Director, Graduate Studies Program. b.Bath, England,1934. University of Durham, England, BA 1959. Solo exhibits:Molton Gallery, London,1963; Suzanne de Conninck Gallery, Paris,1964; The Queen's University, Belfast,1964; Hamilton Galleries, London,1965; Angela Flowers Gallery, London,1970; retrospective,University of Guelph,Ontario,1972. Group: International shows in Europe. Published: Art International; Studio International; Cambridge Opinion,Cybernetics. Advisory Editor: Leonardo.

Richard Berger-Sculpture. b.Los Angeles, Ca. 1944. "I depict mundane, recognizable objects topographically with small lead weights suspended in a 1" grid pattern, so the physical qualities that constitute recognition are separated from the "mass" of the object. On a personal level, my work is about my indecision as to whether light and gravity obey the same rules." Sacramento State College, BA 1968, MA 1970. Solo exhibits: OK Harris, NY, 1974. Group: M.H. deYoung Memorial Museum, SF, 1971; Stanford University Museum, 1972; Oakland Museum, 1974; JPL Fine Arts, London, 1975.

Joanne Gitlin Bernstein-Printmaking. (Art History). b.Hartford, Conn.,1939. "I am doing research on the Northern Italian Renaissance and am finishing a book on the Cloisters of the Carthusian Monastery at Piava, Italy." BA1962; NYU, MA, Phd, 1972. Awards: Samuel H. Kress Foundation Research Grant. Bibliography: Art Lombardi, 1967, 1968. Il Duamo di Milano, 1969.

D. William Bowen-Painting. b. Pasadena, Ca. 1942. "Through this person work is being done—all is as it should be; the effort to improve goes on, a difficult point to understand." Studies: The Art Center School of LA, California State College at Long Beach. Awards: Tiffany Sculpture Award, 1967. Group exhibits: Robert Fraser Gallery, London, 1970; Ferens Gallery, London, 1970.

Harry Bowers-Photography. b. Los Angeles, Ca. 1938. "I am busy making color images via multiple toning, dye transfer, hand coloring or whatever. I am also building a giant camera and enlarger." UC Berkeley, BS 1965, MFA 1974. Awards: National Science Foundation Fellowship, 1965. Solo exhibits: UC Extension Gallery, 1973. Group: Shado Gallery, Oregon, 1974; SFAI, 1974.

Karen Breschi-Ceramics. b.Oakland, Ca. 1941. "Currently I am working with figurative images which come from other levels of consciousness (dreams, mind's-eye visions, meditations, and trance states). I work in mixed media and do both 2D and 3D object works." CCAC, BFA 1963; SF State College, MA 1965. Solo exhibits: Quay Gallery, SF, 1975; Allan Frumkin, NY, 1976. Group: University of Calgary, Canada, 1973; Allan Frumkin Gallery, NY, 1973-74, Chicago, 1975; Whitney Museum of American Art, 1974; Ceramics Invitational, Washington, DC, 1975. Bibliography: Art Gallery, 1973; Crafts Horizon, 1973; Art and Artists, 1973; Collections: Oakland Art Museum.

Ellen Brooks-Photography. b.Los Angeles, Ca, 1946. UCLA, BA 1968; MA 1971. Awards: Phelan Award, 1971; National Endowment for the Arts, 1974. Group: Museum of Modern Art, NY, 1970,72; Pasadena Museum of Art, 1970; UCLA, 1970; M. H. deYoung Memorial Museum, SF, 1974. Bibliography: Photography, 1974, Charles Swedlund, Holt, Rhinehart, Winston, 1974; New Talent, Time-Life, 1975.

James Broughton-Filmmaking. b.Modesto, Ca, 1913. Stanford University, BA, 1936. Awards: Award of Merit Edinburgh Film Festival, 1953; 1st Prize, Cannes Film Festival, 1954; Hauptreis der Kurzfilmtage, Oberhausen, 1968; Avon Foundation 1969; Guggenheim Fellowships, 1971, 74; SECA Award, SF Museum of Art, 1975. Solo exhibits: Whitney Museum of American Art, 1972; Carnegie Institute, Pittsburgh, 1973; SF Museum of Art, 1973; Art Institute of Chicago, 1974; National Film Theatre, London, 1974; Museum of Modern Art, 1974. Group: London Film Festival, 1969; New York Film Festival, 1971; Cannes Film Festival, 1974. Publications: A Long Undressing, 1971; High Kukus, 1969; Tidings, 1965; The Right Playmate, 1964.

Jerry Burchard-Photography. b.Rochester, NY, 1931. "Painting and photographing the California landscape; expanding my hobbies of 'humming' and 'blinking.' My camera is my friend. We go for walks together, sometimes late at night. Sometimes we meet people or landscapes and we make love to them. Sometimes the camera, a wizened 1957 Nikon, sees what I don't, what I can't, what I'd like to. That's why we're friends." Collections: George Eastman House, Pasadena Museum, Oakland Museum, Visual Studies Workshop.

Jan Butterfield-Painting (Art History) b.Los Angeles, Ca, 1937. Studied: SMCC, UCLA, UCLA Extension. Critical Activity: Arts Magazine; the Pacific Sun, SF; Art in America; Art News; American Art Review. Consultant: Art Network, SF. Publications: Arts Magazine, Art in America, American Art Review.

John Cavala-Filmmaking. b.Berkeley, Ca. 1946. "I am currently directing multimedia presentations for an international clientele, including the 80 screen per minute exhibition which will open the Bicentennial celebration at the National Visitors Center in Washington, DC on July 4, 1976." Studied: UC Berkeley. Awards: Industrial Film Festival prizes including Grand Prize, NY International Film Festival, 1970,73; Columbus Film Festival, NY International Film Festival, Gold Awards, 1974. Independent producer, director in field of audio visual materials.

John Collier, Jr.-Photography. b.1912. Studied: SFAI. Awards: Andean Institute; Wenner Gren Fdn. for Anthropological Research; Institute for the Study of Man; Guggenheim Fellowship; Carnegie Corp.; Spencer Fdn. Group: UC Berkeley; Focus Gallery, SF; Stanford University. Published: The Awakening Valley (with Anibal Buitron, University of Chicago Press, 1949); Visual Anthropology: Photography as a Research Method, Holt, Rinehart and Winston, 1967, Alaskan Eskimo Education, Holt, Rinehart and Winston, 1973.

Linda Connor-Photography. b.New York, NY 1944. "I am in a period of transition, but the last body of work I did was soft focus images made with an 8"x10" camera." Rhode Island School of Design, BFA 1967; Institute of Design, Chicago, MS 1969. Awards: UICA Faculty Grant, 1972. Solo exhibits: Focus Gallery, SF, 1971; Corcoran Photographic Workshop, Washington, DC, 1971; School of the Art Institute of Chicago, 1971; Light Gallery, NY, 1973. Group: George Eastman House, 1968; National Gallery of France, 1971; MIT, 1971, 72; Boston Museum of Fine Arts, 1974; Friends of Photography, George Eastman House; Art Institute of Chicago; Rhodę Island School of Design Museum; National Gallery of Canada; Fogg Art Museum, Cambridge; Yale Art Museum.

Judy Dater-Photography. b.Hollywood, Ca. 1941. "I am currently working on two photography projects or directions: one is doing portraits and nudes of men; the other involves photographing objects, rooms, walls, nature, without people, but related to humanity, dealing in light, surface, texture." SF State, BA 1963, MA 1966. Awards: Dorothea Lange Award, 1974. Solo exhibits: Witkin Gallery, NY, 1972, 74; School of the Art Institute of Chicago, 1972; Silver Image Gallery, Ohio, 1972. Group: Oakland Museum, 1972; SF Museum of Art, 1967, 73, 74; International Museum of Photography, 1973; Focus Gallery, SF, 1973; Image Works Gallery, Cambridge, 1973 Museum Realities, Arles, France, 1973. Publications: The Woman's Eye, 1973; A Soft Answer, 1974.

Redd Ekks-Ceramics. b. Oslo, Norway, 1937. SFAI,BFA 1969; CCAC, MFA 1970. Awards: UICA Faculty Grant, 1973. Solo exhibits: The Egg and the Eye, LA, 1970; SFAI, 1971; UC Santa Cruz, 1972. Group: University of Nevada, 1971; David Stuart Gallery, LA, 1972; UC Santa Barbara, 1973; SF Museum of Art, 1973; Brand V Ceramic Conjunction Show, LA, 1975; Carborundum Ceramics Show, Niagara Falls, NY, 1975.

Karen Ezekiel-World Studies (Community Involvement). b.Vienna, Austria, 1935. Reed College, BA 1956; CCAC, MFA 1958. Teacher, National Child REsearch Center, 1962; Director of Field Research Institute for the Understanding of National Behavior, 1962; Director, Ocean View Parent Participation Nursery School, SF Unified School District, 1963-65; Director, Telegraph Hill Neighborhood Association, 1965-66. Art and Crafts Instructor, 1960-66; Early Childhood Development and Parent Education Specialist, Project Head Start, 1966-68; Supervising Counselor/Art Therapist, Northeast Community Mental Health Services, 1974-75.

Richard Fiscus-World Studies. b.Stockton, Ca. 1926. "I am preparing for three national one-man shows, one international group show, and a book manuscript on art education." UC Berkeley, BA 1949, MA 1952. Awards: Old Dominion Foundation Book Award, 1956. Solo exhibits (Paintings): Reese Palley Gallery, SF, 1968, 69, 71, 72; Transamerica Pyramid, SF, 1975. Group: SF Museum of Art, 1969, 70, 71, 73; Palace of the Legion of Honor, SF, 1971; ADI Gallery. Bibliography: Artforum, 1969; New York Times, 1970.

Howard Fried-Sculpture. b.Cleveland, Ohio, 1946. "My work is personal. It's pretty, it's sedate, I applaud and am seated. I trust." SFAI, BFA 1968; UC Davis, MFA 1970. Awards: National Endowment for the Arts, 1975. Solo exhibits: Reese Palley Gallery, SF, 1970, 72, NY, 1971; de Saisset Art Gallery, Santa Clara, 1972; Nova Scotia College of Art and Design, 1972; Group: "Documenta 5", Kassel, Germany, 1972; University Art Museum, Berkeley, 1974; Institute of Contemporary Art, Philadelphia, 1975; 1975 Whitney Museum of American Art Biennial; Societe Des Expositions du Palais des Beaux-Arts, Brussels, 1975; Serpentine Gallery; The Arts Council of Great Britain, London, 1975. Bibliography: Arts Magazine, Art in America, Artforum, Avalanche; Vision, Body Art, editor Lea Vergine, Milan, 1974; Sunshine Muse, Peter Plagens, Prager, 1974.

Jack Fulton-Photography. b.San Francisco, Ca. 1939. "I am working with painting and typographic media placed onto surfaces of various black and white and color photographs, using verbal word ploys and associations to describe physical sound and environment." Self-taught. Solo exhibits: Sacramento State College, 1967; M.H. deYoung Memorial Museum, SF, 1968; Floating Foundation, NY, 1973; Crocker Gallery, Sacramento, 1975; Group: Richmond Art Center, 1967; SFAI, 1970; List of Arts, Copenhagen, 1974; Lamkin Gallery, 1975. Publications: Oro Magazine, 1975; Shelter, 1974; Dome Book I, II, 1970,72; Friends of Photography, Carmel 1975.

William R. Geis III-Sculpture. b. Salina, Kansas 1940. "The utter awe with which early man viewed the universe, the raw magical electric contact that characterized this view and the profoundly real and present quality that it created is what I am in my best moments doing, and as I do it more I hope those moments will join together." SFAI, BFA,MFA 1963. Awards: Guggenheim Fellowship, 1965; National Endowment for the Arts and Humanities, 1966; National Endowment for the Arts. Solo exhibits: Hansen-Fuller Gallery, SF, 1971,72,74; Nancy Hoffman Gallery, NY, 1973. Group: SF Museum of Art; University Art Museum, Berkeley; LA County Museum; Portland Museum; M.H. deYoung Museum, SF; Whitney Museum of American Art. Bibliography: Time Magazine, Art News, Art in America.

Erin G. Goodwin-Printmaking. b.Seattle, Washington, 1941. "I have just finished what I believe is a definite period in my work characterized by very colorful imagery, and a complex juxtaposition of photographic information. I see my work now going in a more gentle, spiritual and possibly abstract direction. Specifically, I am thinking of the qualities of the torn scrap of paper, both as printed image and as literal object." San Jose State College, BA 1966; California State University, San Jose, MA 1972. Solo exhibits: Union Gallery, San Jose, 1972; SFMO Gallery, SF, 1974; Villa Montalvo Center for the Arts, Saratoga, 1975. Group: Richmond Art Center, 1972; SF Museum of Art, 1975. Director, Helen Euphrat Gallery, San Jose.

Richard Graf-Printmaking. b.Milwaukee, Wis.,1929."My present concerns are with language—verbal, visual, pictorial, mathematical, geometric, systematic, historic, poetic, mythic, etc. . .my effort is to make some sense of the myriad of devices available for communication and to communicate with these my attitude towards the life experience." CCAC, BFA 1957, MFA 1958. Solo exhibits: Richmond Art Center, 1967; Palace of the Legion of Honor, SF, 1965; SF Museum of Art, 1959, 62,64. Group: Contemporary California Printmakers at Printmaker's Council Gallery, London, Glasgow, 1975; Palaspina, Printmakers Gallery of Vancouver, 1975; UC Riverside, 1974; Illinois Wesleyan University, 1973; SF Museum of Art, 1971; Oakland Museum, 1970.

Ed Guerrero-World Studies. SF State, BA; SFAI, MFA (Filmmaking). Exhibited: SF Museum of Art; Canyon Cinematheque, SF; UC Davis; Mills College, Oakland; Hansen-Fuller Gallery, SF; Philadelphia Museum of Art.

Barbara Hammer-Interdepartmental. "I'm showing my work, 16mm feminist/experimental films, at shows throughout the U.S.; I'm beginning a new 'feeling image' film on the voyage of perception, the quest of the Moon Goddess." UCLA, BA 1961; UCSF, MA (Literature) 1963, MA (Film) 1975. Exhibits: Berkeley Women's Film Festival, 1973; Women's Media Festival, University Art Museum, 1974; SF Women's Film Festival, 1974; SFAI, 1975; Women's Building, LA, 1975; Oakland Museum, 1975.

David Hannah-Painting. b.Sherman, Texas, 1937. SFAI, MFA 1967. Awards: National Endowment for the Arts. Solo exhibits: Suzanne Saxe Gallery, SF, 1972,74; Grapestake Gallery, SF, 1975. Group: Dallas Museum of Fine Arts, 1961; State University of New York, New Palz, 1966; Oakland Museum, 1970.

Julius Hatofsky-Painting. b.Ellenville, NY, 1922. Studied: Art Students League, Academie de la Grande Chaumier, Hans Hofmann School. Exhibited: Whitney Museum of American Art; SFAI, 1968; Smith Anderson Gallery, SF, 1974. Represented by Egan Gallery, NY.

Tom Holland-Painting. b.Seattle, Washington, 1936. "To be creative is like climbing a never-ending hill. I hope someday to roll down the other side." Studied: Williamette University, Oregon; UC Santa Barbara, UC Berkeley. Awards: Fullbright. Solo exhibits: Neuendorf Gallery, Hamburg and Cologne, Germany, 1970; L. Rubin Gallery, NYC, 1972; Felicity Samuel Gallery, London, 1973; Hansen-Fuller Gallery, SF, 1975; Knoedler Gallery, NYC, 1975; Nicholas Wilder Gallery, LA, 1975. Group: SF Museum of Art; LA County Museum; Chicago Art Institute; Museum of Modern Art, NY; Corcoran Museum, Washington, DC; Walker Art Center; Guggenhein Museum, NY.

Michi Itami-Printmaking. b. Los Angeles, CA, 1938. UCLA, BA 1959; UC Berkeley, MA 1971. Solo exhibit: Phoenix Gallery, SF, 1975. Group: Pasadena Art Museum,1968, 71; SF Museum of Art, 1973,74; Suzanne Saxe Gallery, SF, 1973; Crocker Art Gallery, Sacramento, 1974; Brooklyn Museum, 1974; Davidson National Print and Drawing Show, North Carolina, 1975. Bibliography: Village Voice, 1973.

Jack Jefferson-Painting. b.Lead, S. Dakota, 1922. Studied: Unversity of Iowa, SFAI. Awards: Rosenberg Traveling Fellowship. Solo exhibits: M. H. deYoung Memorial Museum, SF, 1960, 62. Group: Palace of the Legion of Honor, SF; Poindexter Gallery, NY, 1961; Stanford Art Gallery, 1962; SF Museum of Art, 1963, 68; Biennial, Whitney Museum of American Art, 1975.

Pirkle Jones-Photography. b.Shreveport, Louisiana, 1914. "Producing art is a constant exploration of who I am." California School of Fine Arts, Certificate, 1949. Solo exhibits: George Eastman House, 1956; Focus Gallery, SF, 1970; Edinburgh, 1975. Group: M. H. de Young Memorial Museum; Metropolitan Museum of Art; SF Museum of Art; Art Institute of Chicago; Victoria and Albert Museum. Collaborated with Dorothea Lange, Ansel Adams, and Ruth-Marion Baruch on various photographic essays.

Larry Jordan-Filmmaking. b.Denver, Colorado, 1934. "I am currently working in surreal cut-out animation, and in dramatic narrative films, though my films also include documentary and abstract work. Film is a vast exploration and I like all kinds and forms." Studied: Harvard University; private study with Joseph Cornell. Awards: Guggenheim Fellowship, 1970; First, Second, Third Prizes at Ann Arbor and Bellevue Film Festivals; Certificate of Merit, Cannes Film Festival, 1974; National Endowment for the Arts; UICA Faculty Grant; Board of Directors, American Film Institute. Solo exhibits: Film Maker's Cinematheque, NY, 1962, 65, 67-69; Museum of Modern Art, NY, 1969, 72; Canyon Cinematheque, SF; SF Museum of Art, 1970, 72, 75; Whitney Museum of American Art, 1970, 71; Anthology Film Archive, 1975. Group: NY Film Festival; Oberhausen, W. Germany; International Festival; Cinematique Francaise, Paris; Cannes Film Festival, 1974. Bibliography: An Introduction to the American Underground Film; It's Only A Movie; Visionary Film; Experimental Animation; Film Text Book; Film Quarterly, 1970; Village Voice, 1968; NY Times, 1969, 71-72; Film Culture, 1971.

Steven Josefsberg-Photography. b.Los Angeles, Ca. 1946. "A realization: Photography, a dear fiend, is in prison. I am forced to become an escape artist. There is presently a loosely knit group of people who wish to have photography released from all definitions that have bound it. I have become part of that group." California State University, Northridge, BA 1969; SFAI, MFA 1973. Solo exhibits: Ohio Silver Gallery, LA, 1974. Group: SF Museum of Art, 1972, 74; California State University, Northridge, 1973; Friends of Photography, Carmel, 1973.

Gordon Grant Kluge-Printmaking. b.San Francisco, Ca., 1932. "I am working on a series of drawings derived from Tai Chi Chuan." SFAI, MFA 1970. Solo exhibits: University of N. Iowa, 1972. Group: Whitney Museum of American Art, NY; Museum of Modern Art; Brooklyn Museum; SF Museum of Art; California Palace of the Legion of Honor, SF; M. H. de Young Memorial Museum, SF; Biennale Grafiski, Poland; Biennale, Yugoslavia. Director, Bear Press, SF.

George Kuchar-Filmaking. b. New York, NY, 1942. Awards: Chicago Seed Newspaper Sprout Award, Best Underground Film 1969; Commissioned by USIA, CBC Canada as filmmaker. Solo exhibits: Museum of Modern Art, 1969; Yale University; Princeton University; University of Tallahassee; SF Museum of Art, 1971, 74; Pacific Film Archive; Canyon Cinematheque, 1975. Group: American Independent Film Exhibition, London, 1974.

Suzanne Lacy-World Studies; Coordinator: Feminist Art Program. b. Wasco, Ca. 1945. "In photography and performance I am exploring cliched references to body parts which reflect emotional states; much of this is autobiographical in perspective." UC Santa Barbara, BA 1968; California Institute of the Arts, MFA 1973. Group: Feminist Art Program, Fresno, 1971; Performance, Venice, CA, 1972; Womanspace Gallery, LA, 1973,74; Performance, UC Santa Barbara, 1973; Performance, Women's Building, LA, 1974; Grandview Galleries, 1974; SFAI Annual, 1975. Publications: Everywoman Magazine, 1971.

Joanne Leonard-Photography. b. Los Angeles, Ca., 1940. UC Berkeley, BA 1962. Awards: Phelan Award, 1971; Life Magazine International, 1970. Solo exhibits: M.H. De Young Memorial Museum, SF, 1968; SF Museum of Art, 1971; Bristol Polytechnic, England, 1974; Maryland Institute College of Art, 1974; Stanford Art Gallery, 1974. Group: George Eastman House, Rochester, 1969,70; Oakland Museum, 1969-71; Museum of Contemporary Crafts, NY, 1971,72; Boston University, 1973; Floating Foundation of Photography, NY, 1973.

Alvin Light-Sculpture. b. Concord, NY, 1931. California School of Fine Arts, BFA 1959, MFA 1961. Awards: National Endowment for the Arts, 1966. Solo exhibits: Dilexi Gallery, SF, 1961,63; M.H. De Young Memorial Museum, SF, 1964; SFAI, 1971; Quay Gallery, 1974. Group: SF Museum of Art, 1959,61,68; Museum of Fine Arts, Houston, 1962; Art Institute of Chicago, 1963; Pasadena Art Museum, 1965; Stanford U. Museum, 1965; LA . Museum of Art, 1967; Philadelphia Museum, 1967; SFAI, 1969,72,75; Oakland Museum, 1974; Whitney Museum of American Art Biennial, 1975; Portland Art Museum, 1975; Hansen-Fuller Gallery, SF, 1975.

Ron E. Linden-Painting (Visiting Artist). b. Chicago, IL, 1940. "My recent work deals with language, vocabulary, and signs, specific and otherwise. Graphic representations of particular situations existing outside 'art'. Some diagrams. Some visual footnotes." School of the Art Institute of Chicago, BFA 1963; University of Illinois, Urbana, MFA 1966. Group: Third International Invitational Print Exhibition, Ypsilanti, MI, 1969; Studio Gallery, Peoria, IL, 1971; La Jolla Museum, 1974; University Art Museum, Berkeley, 1975.

Barbara Linkevitch-Filmmaking. b. Chicago, IL, 1905. "I am working on a script for a feature length film." SFAI, MFA 1973. Awards: 2nd prize, Baltimore Film Festival; 1st prize, Academy of Motion Picture Arts and Science Competition. Group: Belgium Film Festival; Toulon Film Festival; Cannes Film Festival; Ann Arbor Film Festival; American Cultural Center Women's Film Festival, Paris; SF Museum of Art; Pacific Film Archive; Toronto International Women and Film Festival; Canyon Cinematheque; International Independent Filmmaker's Festival, London; Film Forum, NY.

Don Lloyd-Filmmaking. b. 1944. "A fire is not the same as electric heating elements." Idaho State University, BA 1966; SFAI, MFA 1971. Awards: Friends of New American Cinema Grant, 1971. Nature Award, Foothill Film Festival, 1971; Honorable Mention, Humboldt Film Festival, 1971. Exhibited: Whitney Museum of American Art, 1971; American Federation of the Arts.

Ivan Majdrakoff-Painting. b. New York, NY, 1927. "I am working on some drawing notebooks and painting large shaped canvasses and occasional assemblage pieces." Studied: Cranbrook Academy of Art. Former Director, University of Minnesota Art Gallery. Solo exhibits: Palace of the Legion of Honor, SF, 1960; Arleigh Gallery, SF, 1967, 70; Syntex Gallery, Palo Alto, 1975. Group: Detroit Art Institute; Minneapolis Institute of Art; Walker Art Center; Denver Museum of Art; SF Museum of Art; Museum of Modern Art, NY.

Margery Mann-Photography. b. Cleveland, Ohio, 1919. "I am currently printing my own photographs for three museums that want them, am designing a show of the work of California photographers from 1900-1935 for the San Francisco Museum of Modern Art." Goucher College, BA 1939. Studied: University of Chicago, 1939-41. Awards: UICA Faculty Grant; National Endowment for the Arts. Solo exhibits: UC Davis; EB Crocker Gallery, Sacramento; Focus Gallery, SF; Humboldt State University, CA; Utah State University. Group: George Eastman House; Neikurg Gallery, NY. Curator: Women in Photography, SF Museum of Art, 1975. Contributing Editor, Camera 35 Magazine.

Bruce McGaw-Painting. b. Berkeley, Ca, 1935. "My engagement with visual construction and expression exposes further depths, qualities, and wonders of the world. Of course, I expect this and the surprise of it, so keep painting and drawing." CCAC, BFA 1957. Solo exhibits: Distel Gallery, Palo Alto; Trinity University, Texas, 1967; SFAI, 1969. Group: Oakland Museum; Richmond Museum; SF Museum of Art; Palace of Legion of Honor, SF; M.H. De Young Memorial Museum, SF; Santa Barbara Museum; NY State University, Oswego.

Richard Miller-World Studies. b. Cleveland, Ohio, 1925. "I am preparing my book, Bohemia, the Proto Culture Then and Now, for publication." Ohio State University, BA 1949; Claremont College, MA 1956; UC Berkeley, Phd, 1961. Freelance foreign correspondent and photographer; candidate for US Congress, 12th Congressinal district; organized and produced underground newspaper on Monterey Peninsula, 1970-71; Ordained minister in Universal Life Church, 1971. Publications: Editor of history texts, Amerloque, 1966, a novel. Bohemia: the Protoculture Then and Now, forthcoming from Nelson-Hall, Chicago.

Wayne Miller-World Studies. b. Merced, Ca., 1939. "I am currently editing and designing three poetry books to come out in the Spring. One will be designed around my Mexico photographs, and the other two with graphic illustrations." SFAI, BFA 1966. Awards: Samuel H. Kress Foundation Grant, 1973; UICA Faculty Grant, 1975. Group: SFAI Traveling Show, 1965,66. Art in the Parks, NY, 1968; SF Art Festival, 1966, 70. Publications: Mark in Time, 1970; Anthology of North Beach Poets, 1971; Gallery reviewer for Craft Horizons, NYC.

Ray Mondini-World Studies. b. San Francisco, Ca., 1940. "I am currently involved in relating the work of Duchamp, in particular the Large Glass and Given, The Waterfall and the Illuminating Gas, to the Hermetic tradition embracing the thesis that art is essentially an intellectual activity. . . " SF State, BA 1962; University of Perugia, Italy, BFA; SF State, MA 1967.

Walter Murch-Filmmaking. "Plink bzzz ka-pow squish, bonk blam ding clunk? Rat-a-tat . . . blooie!" Johns Hopkins University, BA 1965; USC, MA 1968. From 1969-75 prepared sound tracks and mixed Rainpeople, THX 1138, Godfather, American Graffiti, Godfather Part II; edited and mixed The Conversation; co-wrote screenplays THX 1138 and The Black Stallion.

Gunvor Nelson-Filmmaking. b. Stockholm, Sweden. "I am working on a two hour film about going back to Sweden and delving into my family, its traditions and history." Humboldt State College, BA; Mills College, Oakland, MFA 1960. Awards: First Prize, Ann Arbor Film Festival. Solo exhibits: Berlin Film Academy, 1969; SF Museum of Art, 1970,72,74; Yale University, 1972,74; Walker Art Center, Minneapolis, 1972; Swedish Film Institute, 1973; Belgium Film Archive, 1973; Dutch Filmmaker's Co-op, 1973; Pacific Film Archive, 1973. Group: Filmstudio 70, Rome, 1973; Women's Film Festival, Paris, 1974; Arles Film Festival, France, 1974; Paris/Milano Tour of Experimental Films, 1975. Bibliography: Village Voice, NY Times, Film Quarterly, Svenska Dagbladet, Dajens Nyhetur.

Mary Lovelace O'Neal-Painting. b. Jackson, Mississippi, 1942. Howard University, BFA 1964; Columbia University, MFA 1969. Solo exhibits: California State University, Sacramento, 1973; Group: de Saisset Museum, Santa Clara, 1973; LA Municipal Art Gallery, 1974; Oakland Museum, 1974; Center for the Visual Arts Gallery, Illinois, 1975.

Zeese Papanikolas-World Studies. b. Salt Lake City, Utah, 1942. "I am currently collecting material for a book on a Greek-American labor leader killed in the Colorado Coal War of 1913-14." California State University, SF, BA 1965; Stanford University, MA 1968. Awards: Stegner Fellowship in Creative Writing, Stanford 1965-66; Ariadne Foundation Grant, 1971; UICA Faculty Grant, 1974. Publications: The Duck Hunt Dream; Stanford Short Stories, 1968.

Gary Richardson-Filmmaking. b. Nampa, Idaho, 1945. "I am currently doing research, developing and building a new optical printing studio, which will include 35mm filmmaking equipment." CCAC, BFA, BAA 1970. Awards: Cleo Award: Levis for Gals, 1971; KTVU I.D., Society for Communicating Arts, 1972. Owner of Effects for Film, providing effects and graphics for film and television producers. Group: International Tourne of Animation, 1972.

Barbara Rogers-Painting. b. Newcomerstown, Ohio, 1937. Ohio State University, BSC 1959; UC Berkeley, MA 1963. Solo exhibits: Michael Walls Gallery, SF, 1968,69; NY, 1975. SF Museum of Art, 1973. Group: UC Berkeley, 1966,67,72; Crocker Art Gallery, Sacramento, 1970; Art Institute of Chicago, 1974; Oakland Museum, 1975.

Ursula Schneider-Painting. b. Herrliberg, Switzerland, 1943. "I have been involved in the exploration of my relationship to the energies of some of my friends in form of masks. They are taken from their faces and made out of hair." Ceramic School, Bern, Switzerland, BFA 1964; SFAI, MFA 1972. Awards: Contemporary Artist Award, Oakland Museum Guild, 1974. Solo exhibits: Quay Gallery, SF,NY, 1974,75; Oakland Museum, 1975. Group: University Art Museum, Berkeley, 1972-3; Quay Gallery, 1972; Whitney Museum of American Art Biennial, 1975; Fort Worth Art Museum; SF Museum of Art.

Richard Shaw-Ceramics. b. California, 1941. "I'm trying to make functional three dimensional objects out of porcelain that look like they were made by a clever hobo and a stationary clerk." SFAI, BFA 1965; UC Davis, MA 1965 Awards: National Endowment for the Arts, 1970,74. UICA Faculty Grant, 1972. Solo exhibits: SFAI, 1967; Dilexi Gallery, SF, 1968; Quay Gallery, SF, 1970, 71,73,76; SF Museum of Art, 1973; EG Gallery, Kansas City, MO, 1974. Group: Smithsonian Institute, 1969; Whitney Museum of American Art, 1970, 74; Museum of Contemporary Crafts, NY, 1971; Victoria and Albert Museum, London; National Museum of Art, Tokyo, 1973; Krannert Art Museum, IL, 1974; Fendrick Gallery, Washington, 1975. Bibliography: Crafts Horizons; Art International, 1973; Ceramics Monthly, 1973; Artscanada, 1971,72; New Yorker, 1971; Artforum, 1971. Collections: Oakland Museum, SF Museum of Art; National Museum of Art, Tokyo.

Peter Sherrill-World Studies. b. Washington, DC, 1926. "I am engaged in research for improving interaction between human beings and computer augmented perception systems, information systems, and other artificial intelligences." Stanford University, PhD (Communication Research). Major interests and experience includes both theoretical and applied quantitative research to the psychology of human communication. Publications: Public Education and the Democratic Ideal, Information Acquisition in Science and Technology, and numerous articles and books dealing with research in the psychology of human communication.

Howard Smagula-Painting. b. Passaic, NJ, 1942. "The visible world is no longer a reality. The unseen world no longer a dream." Yale University, BFA 1963, MFA 1965. Solo exhibits: Brand Art Center, Ca., 1971; Studio Exhibition, 1975. Group: University of Texas, 1965; The Art Galleries, University of Ca., 1972; Gerlad John Hayes Gallery, LA, 1973. Organizer and co-director of Gulf Coast Filmmakers CO-OP, 1966-68. Publications: Everyday Classics; The Function of the Vestibular Organs in the Exploration of Outer Space.

Sam Tchakalian-Painting. b. Shanghai, China, 1929. "Pushing paint." SF State College, BA 1952, MA 1958. Awards: National Endowment for the Arts. Solo exhibits: MH De Young Memorial Museum, SF, 1962; SF Museum of Art, 1967; Quay Gallery, NY, 1975. Exhibited: 14 Abstract Painters, Wight Gallery, LA, 1975; Whitney Museum of American Art; Pasadena Art Museum; SF Museum of Art; Oakland Museum; 1970 World Exposition, Osaka, Japan; Palace of the Legion of Honor, SF. Collections: Frederick S. Wight Art Gallery, UCLA; SF Museum of Art; Oakland Museum; UC Berkeley Art Museum; Palace of the Legion of Honor. Bibliography: Sunshine Muse, Peter Plagens; Art in America; Artforum; Ny Times; LA Times; SF Chronicle.

Ben Van Meter-Filmmaking. b. Oklahoma City, Oklahoma, 1941. "I make an occasional comedy, but the main thrust of my film work is in the direction of documentary. My films tend to concentrate on people, life styles, and activities that the communication media ignore. I consider myself a propagandist for life." SF State University, BA 1964; SFAI, MFA 1970. Awards: UICA Faculty Grant, 1973,74; National Endowment for the Arts Grant, 1975. Solo exhibits: Vancouver Art Gallery, 1973; Cinematheque 16, LA, 1968; Whitney Museum, 1970. Group: Avalon Ballroom, 1966,67,68; Ann Arbor Film Festival, 1966, First Award, 1967; Belgian Experimental Film Festival, 1967; SF Museum of Art, 1967; SF International Film Festival, 1968; Transmutation of slide and film for American Conservatory Theater's General Gorgeous, 1975.

Henry Wessel, Jr.-Photography. b. Teaneck, NJ, 1942. Pennsylvania State University, BA 1966; NY State University, Buffalo, MFA 1972. Awards: Guggenheim Fellowship, 1971-72; National Endowment for the Arts. Solo exhibits: Museum of Modern Art, 1973; Pennsylvania State University, 1974. Group: George Eastman House; Pasadena Art Museum; Jack Glenn Gallery, LA; Museum of Modern Art, 1974; Visual Studies Workshop, Rochester. Collections: Museum of Modern Art; International Museum of Photography, George Eastman House; Visual Studies Workshop.

Faith Wilding-Interdepartmental. b. 1943. University of Iowa, BA 1968; California Institute of the Arts, MFA 1973. Solo exhibits: Chambers Art Gallery, California Institute of the Arts; Gallery 25, Fresno, Ca., 1975; Grandview Gallery, LA, 1975. Group: Womanhouse, LA, 1972; Womanspace Gallery, LA, 1973; Grandview Gallery, LA, 1974; Rental Gallery, LA County Art Museum, 1975; Floating Wall Gallery, Santa Ana, 1975. Founder and board member, Womanspace Gallery, LA. Publications: Everywoman, 1972; Ms Magazine, 1974; Through the Flower, 1975.

Franklin Williams-Painting. b. Ogden, Utah, 1940. "At the moment I am working on a series of paintings with the desire to rid myself of the monkeys on my back in the hope that the reflection of my spirit may become clearer, so I might be able to understand my necessity to communicate." CCAC, BFA 1965, MFA 1966. Awards: National Endowment for the Arts Ford Foundation Grant; Spencer Macky Memorial Grant. Solo exhibits: Crocker Museum, Sacramento, 1968; Gallery B, Paris, 1973; Quay Gallery, SF, 1975; Pyramid Gallery, Washington, DC, 1975. Group: Portland Museum, 1966; Seattle Museum, 1966; SF Museum of Art, 1970; Oakland Museum, 1972; Whitney Museum of American Art, 1967,68; National Museum, Washington, DC, 1972. Bibliography: Art International, Artforum.

Faculty listed is for 1975-76 academic year.

Admissions Data

Office of Admissions
San Francisco Art Institute
800 Chestnut Street
San Francisco, California 94133
Telephone (415) 771-7020



Admissions Philosophy

By inclination of tradition and commitment we conceive of ourselves as a community of artists. As such, each member is expected to demonstrate a sense of critical independence, while at the same time evidencing full participation in the process of mutual instruction and inspiration. This requires an unusually high level of maturity and integrity from the entering student, and our general admissions policy tends to favor those of varied experience. In particular, we have found that students with a year or more of life experience following high school are usually more knowledgeable and mature in their choice of direction, and are ready to undertake our course of study with a higher probability of success. We have also found that there are high school students without this year or more of experience who can succeed here, we encourage those students to apply. Please see the specific procedures outlined later in this section.

Admission Requirements

All applicants for ***full-time study*** (those enrolling in four or more courses), degree or non-degree, must file with the Office of Admissions transcripts, as well as the application form provided in the back of this catalog.

All applicants for ***part-time study*** (those enrolling in two or more courses), degree or non-degree, must also file transcripts and the application with the Office of Admissions.

Applicants for ***part-time study*** who are enrolling for only one course may do so in person at the time of registration: they need not make formal application for admission nor pay an application fee.

Audit students, who must be over 18 years of age, may enroll at any time for the full semester, or any part thereof, and tuition will be pro-rated accordingly. Auditors need not file transcripts nor make application for admission.

Students will be accepted according to the specific procedures outlined below:

a Applicants with a year or more of life experience between high school graduation and date of entry need file only the application and transcripts. These applicants will be directly admitted on a space-available basis. Portfolios are not required and will not be reviewed.

b Applicants graduated from high school less than one year before the date of entry must file application and transcripts, have SAT or ACT scores sent directly by their high school, together with at least two letters of recommendation from their faculty regarding motivation and personal maturity, as well as a selection of slides, loaded in a Kodak carousel, depicting the applicant's work. These applications will be accepted on the recommendation of our Admissions Committee.

c Applicants without a high school diploma and over twenty-one years of age must file an application and submit College Entrance Examination or General Education Development Test scores. Applicants will be admitted on a space-available basis following receipt of these scores.

Transcripts

Official and complete transcripts must be sent to the Office of Admissions directory from the high school of graduation and each college or university attended. All transcripts filed with the Office of Admissions become the property of the College and will not be returned.

Financial Aid

All prospective students in need of financial aid are encouraged to visit the Financial Aid Office for details on possible sources of aid, and to study the section on Financial Aid in the catalog to determine their eligibility for available awards.

Application Deadline

For preferential consideration in the requested area of emphasis, applications must be completed by April 1 for the Fall semester, and August 1 for the Spring semester. Those received after these deadlines will be considered based on remaining openings.

Selection Process

There are not valid or reliable tests for the qualities needed for success at the College; no test, that is, which can be reasonably required of applicants. The selection process is flexible and open-ended. The selection of applicants for admission to the College requires successful completion of the following application procedures:

a For preferential selection to the College the completed application form, fee, and all transcripts must be received by the Office of Admissions prior to the deadline in the Academic Calendar.

b The selection of applications received after the deadline will be made on a mathematically random basis until all openings are filled. Applicants will be notified of their acceptance or rejection.

c An option of appeal for those rejected is provided for any applicant who may feel that he/she has a special contribution to make to, or a special need for, the life of the school. These applicants may re-

quest a personal interview and/or present their portfolios for special consideration to the Admissions Committee, which consists of one faculty member and one student from each studio area, during a one-week period in early July and in mid-November. The Office of Admissions will provide further details upon request.

d Students who were not selected and who do not appeal may reapply for the following semester within 30 days after the date of their notification of rejection. Preferential consideration will be given to these students.

e Students who do not complete registration will have their admission cancelled and may reapply at a later date.

First Year Evaluation

While our open admissions policy recognizes that motivation and ability are difficult to predict before a prospective student enters the College, work accomplished during the first year gives a strong basis for evaluating possible progress in later years. Therefore, each new student, both beginning and transfer, will be subject to an evaluation by the faculty when deemed necessary before being permitted to enroll for a second year of study at the College.

Foreign Students

The College is approved by the Immigration and Naturalization Service for non-immigrant alien students (File Number S.F.R. 214 632, April 30, 1954). Foreign students seeking admission to the College must observe the following regulations:

a Applicants for enrollment must follow the provisions for admission to full-time study in a degree program.

b The applicant must prove adequate financing for the proposed period of study.

c The applicant must take the English Proficiency Examiantion (TOEFL). Information is available from the United States Embassies.

d The applicant must agree to comply with all other government regulations of the home country and the United States

Veterans

The College is approved by the Veterans Administration under Chapter 34, Title 38, U.S. Code, and by the California Department of Veterans Affairs. Upon acceptance, a veteran must contact the Veterans Affairs Coordinator at the College for an enrollment certificate in order to receive G.I. Bill Educational Benefits.

The College of the San Francisco Art Institute complies with all local, state and federal laws and regulations concerning civil and human rights. Admissions and employment practices of the College are free of any discrimination based on race, color, sex, religion or national origin.

The College reserves the right to withdraw or change any course listed; to change instructors, to amend degree requirements, and to modify or establish any tuition or fees as may be required.

Bachelor of Fine Arts

Area of Emphasis

A four-year degree program with emphasis in filmmaking, painting, photography, printmaking or sculpture/ceramics. The undergraduate requirements include at least one course each semester in the Student's area of emphasis and one in World Studies, plus one or two studio courses in any other field offered by the College, for a total of thirty courses in four years. Provision is made for students to graduate in less than 4 years under exceptional circumstances. The undergraduate curriculum, showing the program of studies in each area of emphasis, is developed by the respective faculties. Degree students declare their area of emphasis at the time of application and again at registration. For entering students, the Dean for Student Affairs prepares a program of courses patterned in accordance with the curriculum outline for the declared area of emphasis. Continuing students choose their own courses in relation to the published curriculum.

Studio Courses

Studio work is basic to the life of the College. The student's academic life is planned around the needs of his/her work: studio class periods last all morning, afternoon, or evening, and are frequent and flexible enough to individualize the student's experience. Each studio course requires a total of twelve hours of work per week by the student for full course credit. The faculty member is present for part of the time, and the remainder is used for the student to continue his/her work independently.

Semester of Independent Study for Undergraduates

Outstanding upper-division students may propose a project of a semester's length to be pursued in the form of independent study away from the school. Projects must be approved by a faculty advisor, the chairperson of the student's area of emphasis, the Dean of the College, and the Dean for Student Affairs. Credit will be awarded to the extent deemed appropriate by the student's faculty advisor on conclusion of the project and presentation of its results to the faculty. Such credit will not exceed 3 studio courses.

Requirements for the Bachelor of Fine Arts Degree

A student who wishes to qualify for the BFA degree must complete the final year at the College, satisfy the requirements in any one area of emphasis, as well as in World Studies, and complete sufficient additional studio courses to reach a total of at least 30 courses. An application for Graduation must be filed with the Dean for Student Affairs at the beginning of the final semester.

The faculty in any area of emphasis may agree to confer the BFA degree upon any currently enrolled full-time student at any time after the completion of the first three years of requirements in the area, as well as those in world studies. It is possible for students to achieve the BFA degree in three years by taking five courses per semester instead of the customary four and by completing all course requirements which are listed.

Transfer Units

Transfer units from accredited institutions of higher learning will be credited toward the undergraduate degree insofar as they relate to our BFA degree curriculum. All studio art units are usually accepted. A maximum of 5 courses of World Studies will be accepted in transfer if at least one course is English. Courses accepted in transfer include: English, literature, history, political sciences, and physical sciences. Only courses passed with a grade of "C" or higher will be accepted. Transfer units from non-accredited institutions of higher learning will be evaluated on a tentative basis only; final credit will be determined on the basis of performance after the student completes at least one semester. Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the work done is satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Office of Admissions for evaluation.

Transfer Student Requirements

Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. At least six of the required courses in their area of specialization must be completed at the College. Students may petition to have this requirement waived based on the presentation of a portfolio to be evaluated by the faculty. Transfer students from accredited institutions of higher learning will be required to take at least 2 courses of World Studies. The World Studies requirement will be waived, however, for students with a BA degree in the humanities.

Master of Fine Arts

The Master of Fine Arts Program
This program provides for advanced study in painting, sculpture/ceramics, printmaking, photography, and filmmaking Students are selected for the graduate program primarily on the basis of their work. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The program provides the opportunity for the completion of advanced studio work.
The normal duration of the graduate program is four semesters. Each semester consists of intensive work under the genera guidance of an advisor and a weekly critique seminar. For one semester, a weekly seminar in art history theory and criticism with a supportive visiting artist is provided. There will be periodic reviews of each student's work by the Graduate Faculty. The fourth semester consists of preparation for the final review. On the basis of the advice of the Faculty Committee it may consist of an additional seminar or a semester of independent work with or without a faculty advisor.
Following completion of the third semester, the Graduate Faculty may agree to confer the MFA degree under exceptional circumstances, providing that all other requirements have been met.
It should be noted that only limited, specialized facilities are provided for graduate students in each major, but in every case, students are urged to establish their own studios off campus. Students who plan to use the facilities at the College must contact the Graduate Coordinator in order to determine what facilities might be available to them.

Standards of Admission
Standards of admission set by the Graduate Program Committee for the applicant's area of emphasis are based primarily on the quality of creative work. The academic qualification is a Bachelor's degree with a minimum cumulative grade point average of 3.0, but applicants may be accepted without an undergraduate degree. Such candidates may be required to complete additional undergraduate requirements as determined by the Dean for Student Affairs and the Dean of the College. These requirements may be fulfilled concurrently with graduate work for the degree. All applicants will be reviewed by the Graduate Program Committee in the area of emphasis for which they apply.

Application Requirements
The applicant must submit the following to the Office of Admissions on or before the Application Deadline stated in the Academic Calendar:

a Application form and fee, sent prior to and separate from portfolio.
b Transcripts of all undergraduate and graduate study sent directly from the colleges or universities attended.
c Portfolio: must be received only within 10 days prior to the Application Deadline.

All portfolios not delivered by hand, must be accompanied by a $15 handling fee; portfolios will be returned collect. No responsibility will be assumed for work lost or damaged for any cause, either in transit or while at the College for reviewing. Students desiring to insure their own work must make their own arrangements. SFAI does not carry such insurance nor make arrangements for it. Works shipped in return to the applicant will be insured at the minimum rate unless the applicant requests in writing a higher value.

Applicants in Painting and Sculpture
Six examples of work in the area of emphasis, and a selection of drawings completed within the 18 months preceding application, each labeled with applicant's name and date of completion. An inventory list must accompany the examples. While we prefer to examine actual work rather than slides, in the light of expense, we will make a preliminary assessment of 25 slides, each marked with the applicant's name, the date of execution, medium and size of the work. They must be sent in a Kodak carousel, correctly inserted and ready for projection. The completed application and the carousel must be received no later than 45 days prior to the deadline for graduate applications. Following this preliminary review, the applicant will be advised whether or not to submit examples of actual work.

Applicants in Printmaking
A minimum of ten examples of work in printmaking and a selection of drawings completed within the 18 months immediately preceding application, each labeled with applicant's name and date of completion. An inventory list must accompany the examples. Slides will not be accepted.

Applicants in Photography/Filmmaking
The portfolio should embody what the applicant feels is a substantial representation of his/her work.

Teaching Assistantships
A program of teaching assistantships has been established in each graduate

department. The exact arrangements vary from department to department, but all second and third semester graduate students are eligible for either Teaching Assistant or Departmental Service Positions for which they receive a tuition reduction of $265 per semester. This reduction will apply only to students who are registered for the full program including the seminar. (See the financial aid section of the catalog for other state sources of aid).

Scholarships

Continuing students in the Graduate Program are eligible for a limited number of partial and full-tuition scholarships. All graduate students are eligible for Federal Guaranteed Loans. Available in the Financial Aid Office, applications will be processed following acceptance.

Tuition

The graduate full time tuition is $920* per semester for three courses of credit. There is a $100 per semester tuition discount for graduate students who do not use college studio facilities and a $265 per semester discount for all second and third semester graduate students who have Teaching and Departmental Assistant positions. Fourth semester graduate student tuition is $300 with seminar, $100 for independent study. Further graduate work beyond the fourth semester: a $25 registration fee is paid per semester.

* Includes a $10 contribution to the general scholarship fund and a $10 contribution to the Endowment Fund. (Please see tuition and fees section of catalog.)

MFA Degree Qualifications

The student must complete all the graduate course requirements. Any undergraduate art history requirements in the student's area of emphasis not completed must be fulfilled; it may be completed concurrently with the regular graduate program. A final review of work will be conducted by the Graduate Faculty and the Dean of the College, the work presented being of the quality and quantity sufficient for a solo exhibition. Confirmation of the degree is dependent upon passing this review. Students who pass the courses but fail the review may reapply for review near the end of any of the two following semesters. Students may not be enrolled for more than six semesters. Graduate students are required to register at the beginning of each semester so long as any part of the degree requirements is in process of fulfillment.

Graduate Faculty, 1975-76

Roy Ascott, Dean of the College, Director of Graduate Studies; James Broughton; Linda Connor; Richard Graf; William Geis; David Hannah; Tom Holland; Larry Jordan; Gordon Kluge; Ron Linden; Gunvor Nelson; Howard Smagula; Ben Van Meter; Hank Wessel, Jr.; Michi Itami. Faculty teaching art theory, criticism, and analysis: John Fitz Gibbon; Edith Kramer; Nicholas Pogany.



Information

The Academic Year
Includes two fifteen-week semesters and three four-week summer sessions. The normal academic load for under-graduate students is 4 courses per semester consisting of three studio courses and one World Studies course. The normal graduate load is 3 courses per semester.

Course Credit
Each course is equivalent to 4 semester-hours credit. A credit hour is the equivalent of three hours per week for one semester with the work divided between classroom attendance and outside study. Work areas in each subject are open on a 24 hour work-shop basis for use of students when classes are not scheduled in that area.

Grades
Final grades will be issued to students following the end of each semester or summer session. The following grading system is used: Honors, equivalent of A plus; Pass, equivalent of letter grades from A through C minus; No-credit, equivalent of D plus through F; and Incomplete. If incomplete work is not made up within the first six weeks of the following semester, a No-credit grade is given.

Academic Probation and Dismissal
New students, beginning and transfer, will be subject to faculty review when deemed necessary, before being permitted to enroll for their second year of study. Degree students must receive credit for a minimum of one-half of all courses attempted each semester or be placed on academic probation. Students not receiving credit for a minimum of one-half of all courses attempted during two consecutive semesters will be dismissed.

Class Size
Control is maintained over class size in order to ensure maximum educational effectiveness; class sizes are established for each course, dependent upon the studio, equipment, and number of contact hours with the faculty.

Undergraduate Courses
These courses are not numbered. The Studio Program and Independent Study are number 198 and 199 respectively. Graduate courses are numbered from 200.

Credit by Examination
A currently enrolled student especially well qualified by experience in a subject may receive a waiver, but such exemption does not apply toward course credit requirements. Credit will be awarded in World Studies for subject examinations based on successful performance on the College Level Examination Program (CLEP) and on College Entrance Examination Board Advanced Placement Examinations (CEEB) appropriate to the College degree.

Attendance
Class attendance will be an important factor in the determination of final grades and is the student's responsibility. The student is required to inform the instructor of the reasons for absence and make arrangements to make-up assignments.

Change of Area of Emphasis
Students desiring to change their area of emphasis must do so officially with the Dean for Student Affairs.

Change of Program and Withdrawal
Students may not exchange one course for another, drop a course, or make any other change in program without following established procedures. Notice of a change must be filed in writing with the Records Office. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the second week of the semester.

Withdrawal from a Class
A student may drop a course at any time during the semester. However, after the first four weeks, the student who drops a course must receive special permission from the Dean for Student Affairs. Such withdrawal will appear on the permanent scholastic record.

Withdrawal from the College
A student contemplating withdrawal from the College because of personal or academic reasons should first consult the Student Life Officer. Withdrawal is official when all established procedures have been completed including written notice filed with the Records Office.

Leave of Absence
A student planning to discontinue studies at the College for a temporary period must complete a Leave of Absence form. Leave of absence is not official until all established procedures have been completed.

Dismissal
A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the College. A dismissed student may petition the Dean for Student Affairs for readmission.

Re-entry
All students on an approved leave of absence must notify the Office of Admissions of intent to re-enter. Official transcripts of record covering all college work completed during absence must be submitted to the Office

of Records in advance of registration. A student disqualified from the College may petition for admission one year after disqualification. If the petition is approved, the student is placed on probation until satisfactory completion of the semester of re-entry. Petitions must be submitted to the Dean for Student Affairs no later than four weeks prior to the semester for which admission is being requested.

Counseling Services

The Student Life Officer provides personal counseling, information and referrals to other sources of help for the student. Special counseling services are provided for foreign students and veterans by the Registrar.

Career Planning and Placement

A complete program of career counseling and part-time and full-time job placement for currently enrolled students and alumni is provided.

Health Services

The Student Life Officer provides information on all types of health care. At present students may participate in the Kaiser Foundation Hospital Plan, a complete medical service and hospitalization insurance program.

Housing

Accommodations are not provided on campus although the Student Life Officer provides suggestions for finding temporary and permanent residence. Students desiring dormitory facilities may stay at Lone Mountain College, a co-educational, liberal arts college located near the center of San Francisco, about thirty minutes by public transportation from the San Francisco Art Institute. Room and board is approximately $750 per semester. Write directly to the Director of Housing, Lone Mountain College, 2800 Turk Street, San Francisco, CA 94118.

Restaurant

A good place to have lunch, dinner and meet people is the Haven, the Art Institute cafeteria overlooking the Bay. The menu includes hearty soups, sandwiches, salads and hot dishes at moderate prices.

Student Exhibitions

A permanent exhibition space, the Diego Rivera Gallery maintains a schedule of student shows. For the past four years, a committee of students has assumed curatorial responsibilities at the professional level.

Anne Bremer Memorial Library

An important resource for students, it contains more than 24,000 volumes, a collection of reproductions, slides and 130 current periodicals. The comfortable reading room is enhanced by murals done in the 1930's by Ralph Stackpole.

Studio Areas

Open to students on a 24 hour, seven day a week basis; night access is by I.D. card only.

Store

A wide variety of supplies and a selection of textbooks are available at discounted prices. Proceeds benefit the Scholarship Fund.

Lockers

Provided free of charge. Contents and all student work must be removed by the last day of studio classes; any remaining materials will be subject to disposal.

Non-liability

The College exercises reasonable care to protect student property. However, it does not assume responsibility for loss or damage to student work, locker contents or personal property.

Scheduling of Classes

All students are expected to work not less than twelve hours per week for each course credit undertaken. Each studio class at the College is planned as one or two full mornings, afternoons, or evenings of direct instruction per week. The frequency is based upon the instructor's feelings as to what is most appropriate to the subject and level of student development. At least four or eight additional hours of studio work are required each week in order to maintain progress. In some courses this work will be officially scheduled, and specific times in an assigned studio set aside for the class. In other courses, the time will not be specifically assigned, but studio space and facilities will be available on a open basis throughout the day and evening.

Additional Studio Credit

After completing his first year's requirements in the major, the continuing student may elect additional studio credit under any studio instructor with whom he is already enrolled.

Exhibitions Program

Visiting Artists Program

The College curriculum is complemented by a full schedule of critiques, seminars and lectures by visiting artists. This program is funded in part by the National Endowment of the Arts and is in part organized in cooperation with the Union of Independent Colleges of Art. More than one hundred artists, critics and art historians visit the Art Institute annually. Recent guests included Robert Bechtle, Raphael Benazzi, Elmer Bischoff, Stan Brakhage, Robert Breer, Joan Brown, Germano Celant, Christo, Larry Clark, Bernard Cohen, Bruce Conner, Robert Cumming, Ron Davis, Agnes Denes, Hollis Frampton, Suzi Gablick, Dan Graham, Joyce Kozloff, Clarence John Laughlin, Lisette Model, Bruce Nauman, Nathan Oliveira, Michael Ponce de Leon, Aaron Siskind, Joan Snyder, and Wayne Thiebaud. Critic Roberta Smith and Jan van der Marck were guests in a special program made possible by the San Franciscó Art Dealer's Association. Daniel Spoerri's six week visit at the Art Institute was made in conjunction with the European Gallery, San Francisco.

The San Francisco Art Institute serves the visual arts through its commitment to both education and exhibition: the Emanuel Walter, Atholl McBean, and Diego Rivera Galleries provide the College and community with 30-40 exhibitions yearly. Exhibiting the work of contemporary professional artists, the schedule of the Emanuel Walter and Atholl McBean galleries is formulated by a committee from the 36-member Artists' Committee, one of the first gallery programs in the nation to be directed by artists. In addition to advising the curatorial staff in the development of the exhibitions schedule, nine Artists' Committee members also serve on the Board of Trustees of the Art Institute.

The Diego Rivera Gallery, for student-curated exhibitions of student work, is described in the Student Services section of this catalog.

Functioning as a museum of contemporary art, the gallery exhibitions include works in painting, sculpture, printmaking, photography, ceramics, and post-Formalist modes of artistic expression. This year's schedule has included an installation piece by Bruce Nauman, an exhibition in stained glass, paintings and prints by Joyce Kozloff, works by eight artists from Los Angeles, sculpture by emerging Bay Area artists, an "Information Show", paintings by Jim Nutt, paintings by Elmer Bischoff, prints by Max Bill, works on paper by fifteen Bay Area artists, conceptual photographs by Lew Thomas, paintings by Joan Brown, and a "Strange and Unusual Objects Show", a special exhibition concerned with art created outside the system.

The San Francisco Art Institute has also sponsored a special exhibition annually or biannually for nearly ninety years. This year's Annual is an experimental format – a year long series of weekly exhibitions, performances, and events held in a storefront space and curated by seven members of the Artists' Committee. Each week, an artist working in performance, video, music and/or dance presents a situational work in the Annual space. Developed as an alternative to the more traditional open juried or invitational show, the exhibitions policy for the Annual reflects the most vital and significant developments within the San Francisco artists' community today. The galleries also function as a communications center for artists with information exchanged regarding shows, lectures, job opportunities, and sources of information on new tools and techniques. A focal point for critics, gallery owners, museum curators, and collectors, the innumerable social events, openings, and other art-related functions bring together the people active in the cultural life of the San Francisco Bay Area.

Union of Independent Colleges of Art (UICA)

The Union of Independent Colleges of Art is a consortium of nine of the foremost private independent art colleges in the country, distinctive in the quality of education that they offer. The colleges forming the UICA include: Atlanta College of Art; California College of Arts and Crafts; Kansas City Art Institute; Maryland Institute, College of Art; Minneapolis College of Art and Design; Philadelphia College of Art; San Francisco Art Institute; School of the Art Institute of Chicago. Each is fully accredited by its respective regional accrediting association and professionally accredited by the National Association of Schools of Art.

The UICA Colleges are united as a result of their primary concern with the creative process in the visual arts. This does not mean that the colleges conform to the same profiles and images. The schools are individual in the characteristics that comprise their personalities: history, fields of study, concepts and philosophies, special programs, environments and faculty. The individual schools have united over the past eight years in order to organize cooperative student services and inter-institutional programs. In establishing this "community" among the schools, each has been able to gain access to a variety of educational resource centers and thereby maintain and encourage their own individuality. Collectively, the UICA schools offer virtually every field of study available in current visual arts education. Through various programs, such as those described below, any student at a UICA institution gains access to the varying philosophies and environmental structures available at any of the other UICA schools, an opportunity possible in no other educational system for the visual arts.

Student Mobility Program

This program allows students enrolled in any one of the member colleges to arrange a program of study for one or two semesters at another UICA college.

Foreign Study Program

Provides junior and senior students registered in UICA member colleges with the opportunity for study in England and Japan.

Transfer Program

The Transfer Program allows students at one UICA member institution to transfer to another member institution without loss of credit or time after completing the freshman year in good standing or the sophomore year in good standing within their major area of study.

MAP

The Mutual Application Program was developed by the UICA Directors of Admission as a student service to simplify application procedures and to provide combined information about the several member schools. MAP allows incoming freshmen and undergraduate transfer students to apply to more than one college with a single application and one set of basic application credentials. However, it does not replace the individual college application to be used by students intending to apply to only one UICA college. For further information write or call: MAP Center, 4343 Oak Street, Kansas City, Missouri 64111. Phone 816/753-6654.

Tuition and Fees

Application Fee
$20 must accompany all applications for the BFA or MFA programs, and for all students intending to carry 2 or more courses. It does not apply to tuition and is not refundable.

Graduate Portfolio Handling Fee
$15 must accompany the portfolio if shipped or it will not be returned.

Tuition Deposit
$200 must be submitted by entering students within 30 days of being notified of their acceptance. This non-refundable deposit is applied against tuition and is applicable only for the semester the student makes application.

Tuition
Due and payable in full at time of registration each semester. Checks and drafts are to be made out to the order of the San Francisco Art Institute.

The tuition and fees stated herein are for 1975-76.

The undergraduate full-time tuition is $1080* per semester for four courses of credit. Each additional course of credit above four courses per semester is $280.

Part-time tuition is $300 per semester for three studio courses at $900.*

The graduate full-time tuition is $920* per semester for three courses of credit. There is a $100 per semester tuition discount for graduate students who do not use College studio facilities and a $265 per semester discount for all second and third semester graduate students who have Teaching and Departmental Assistant positions. Fourth semester graduate student tuition is $300 with seminar, $100 for independent study. Further graduate work beyond the fourth semester: a $25 registration fee is paid per semester for review.

Independent Study is $300 per semester for three studio course credits. One World Studies' course in conjunction with the studio project is an additional $130.

Deferred Payment of Tuition literature on commercial monthly payment plans is available on request from the Financial Aid Office.

Student Identification Cards are issued at time of registration; a $5 fee is charged for replacement.

Late Registration of $25 charged to students registering for credit after the close of registration.

Change of Program is a $10 charge for each program change after the first week of classes.

* Includes $10 contribution to the general scholarship fund and a $10 contribution to the Endowment Fund.

Withdrawals and Refunds
Students are responsible for entire tuition and fees incurred. Refunds may be made on tuition only and not on fees or surcharges. Refunds will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Records Office. Refunds are based on the entire tuition for the courses being dropped and will be allowed according to the following schedule:
First week of semester - 80% of tuition for courses being dropped;
Second week of semester - 60%;
Third Week of semester - 40%;
Fourth week of semester - 20%
Fifth week of semester - no refund.
Full refunds in the amount over the non-refundable tuition deposit will be given prior to the first day of class. Refunds will not be made after the fourth week of the semester, nor will they be made to students who are dismissed from the College. Any money owing the College is due on the day of withdrawal from the College.

Personal Checks Returned Unpaid — $3 Unpaid Accounts. The Dean for Student Affairs will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

Transcripts One transcript of academic record is issued without charge. A $2 fee must accompany subsequent transcript requests and 50¢ each for additional copies made at the same time.

Tuition Changes
The College attempts to notify students of tuition changes well in advance. Recent history at the San Francisco Art Institute has demonstrated the need for regular increases in tuition which may continue in the future.

Financial Aid

The financial aid program accomplishes several goals: assistance for the excellent student who could not otherwise afford to attend; support of the existing cultural and economic diversity of the student body; and an increase in the opportunities for higher education available to low-income students.

Administered through the Financial Aid Office, all aid requests must include: the filing of a SFAI Financial Aid application; a 1040 tax form with the Financial Aid Office; and a Parents' Confidential Statement or a Student's Financial Statement, filed with the College Scholarship Service in Berkeley. These forms may be obtained from the Financial Aid Office.

Students are urged to seek financial awards from sources not administered by the College, such as state scholarships, National Merit, and local service clubs. A scholarship listing is available in the Financial Aid Office.

Continuing Students in the Graduate Program

These students are elegible for a limited number of partial and full tuition scholarships. All graduate students are eligible for Federal Guaranteed Loans. Available in the Financial Aid Office, applications will be processed following acceptance.

Out-of-State Programs

Residents of states other than California should write their State Department of Education for information on grant and loan programs available for students who will be studying out-of-state.

Scholarships

Approximately $230,000 in SFAI scholarships is annually awarded in the month of April. The scholarship application deadline is April 1st for continuing and re-entering students (see Calendar). Scholarships include the following memorial scholarships, as well as many additional grants awarded from other College sources:

Agnes Brandenstein Memorial Scholarship. Awarded for advanced study in ceramics: applicants must have had previous training or work in ceramics.

Ellen Hart Bransten Memorial Scholarship. Full tuition for a fourth-year student of exceptional promise in painting or printmaking.

Edward Wilson Coles Art Scholarship Fund. Full tuition granted for one student in painting or sculpture.

Crown Zellerbach Foundation Scholarship. Awarded in 1975-76 to an outstanding upper division student.

Hector Escobosa Scholarship. Full tuition granted to one upper-division student in painting.

Sine Hahn Scholarship Fund. Half tuition granted for study in oil painting.

Edna M. Reichmuth Educational Fund. Provides scholarships for graduates of Alameda County high schools who are pursuing studies in the fine arts.

Six General Scholarships. Offered in memory of Anne Bremer, Aline D. Gunst, Adelaide Lewis, James O. Phelan, Abraham Rosenberg and Virgil Williams.

Institute Sources

Scholarships are awarded on the basis of need and ability. All continuing and re-entering students may apply for scholarships, and must file a Financial Aid Statement with the Financial Aid Office. All awards are based on full-time enrollment and will be reduced proportionately in the event the student enrolls on a part-time basis.

Teaching Assistantships

A program of teaching assistantships has been established in each graduate department. The exact arrangements vary from department to department, but all second and third semester graduate students are eligible for either Teaching Assistant or Departmental Service Positions for which they receive a tuition reduction of $265 per semester. This reduction will apply only to students who are registered for the full program including the seminar.

Federal Sources

Students applying for federal or state programs must be United States citizens, nationals, or persons in the United States for other than a temporary purpose.

Federally Insured Student Loans

(FISL) generally provides loans up to $2,500 a year to students who are planning to attend the College full time. Loans are made through banks, savings and loan associations, and other authorized lenders, at an approximate annual interest rate of 7 per cent. The Federal Government will pay the interest for students qualifying for interest benefits as long as the student is attending college at least half-time. Repayment of loans begins nine months after leaving college, and is normally scheduled over a five to ten year period. Applications for loans from California lenders are available from the Financial Aid Office.

Basic Educational Opportunity Grants

(BEOG) are available to all students who have not yet obtained a Bachelors Degree. Awarded on the basis of need, the grant pays up to $1,400 for payment of tuition, fees, and related educational expenses.

Supplemental Educational Opportunity Grants

(SEOG) are made to students on the basis of financial need. These grants require matching funds which typically include: school scholarships, outside scholarships, College work-study, or the Basic Educational Opportunity Grant.

Work-Study Program

The College participates in the federal work-study program, providing on-campus employment opportunities.

California Programs

Students who are residents of the State of California may apply for a California State Scholarship or a California Tuition Grant. Student-residents of California are those who have lived in the state for at least one year prior to the date on which they ***receive*** the scholarship or grant. Any California student who applies for financial aid must apply for a California State Scholarship. Information and application forms may be obtained from the high school counseling office. The deadline is early December, preceding the Fall semester of planned enrollment.

California Opportunity Grants

(COG) Available to students who have not completed more than one semester of college prior to June, 1976. The grant, not to exceed $900 annually, will cover one-third the cost of tuition for up to four years of undergraduate study. Awards will be made by the California State Scholarship and Loan Commission to qualified students who do not receive California State Scholarships due to family financial resources.

State Graduate Fellowships

These are normally granted for one academic year, and not to exceed the cost of full tuition and/or required fees. They are renewable for up to three additional years. State Fellows are selected on the basis of test scores, undergraduate grade point averages, disadvantagement characteristics and a financial need assessment. The latter includes a review of the applicant's own financial resources, as well as that of each of the applicant's parents' financial status.

Applications for state scholarships, fellowships, and opportunity grants are available in October. They may be obtained from the Financial Aid Office of the College; from the California State Scholarship and Loan Commission, 1410 Fifth Street, Sacramento, CA 95814; and from high school and junior college counseling offices. Applicants for all programs must submit SAT scores; those without recent test scores must arrange to take the SAT's in the early fall. The Educational Testing Service, 1947 Center Street, Berkeley, CA provides information on the location and time of the SAT testing.

The College reserves the right to make changes in the specific amounts of individual awards under special circumstances, to review student performance at the end of the Fall Semester before continuing an award for the Spring Semester, and to award only a part or none of the funds shown should the quality of the work submitted be insufficient. Scholarships do not include the two $10 surcharges for which all students carrying three or more courses are responsible. (See Tuition and Fees).

Admissions Calendar

Fall and Spring Semesters are 15 weeks in length.
Classes are scheduled six days a week, Monday through Saturday.
A summer session is 4 weeks in length.
Classes are scheduled five days a week, Monday through Friday.

Summer Session, 1976
Summer Session Bulletin available from the Office of Admissions.

Fall Semester, 1976

April 1
Undergraduate applications and transcripts must be received to qualify for preferential consideration. Applications received after this date will be considered on a rolling basis as long as there are openings in the designated major fields of interest.
Graduate application deadline, 4:00 p.m.
Scholarship application deadline, 4:00 p.m.

Mid-April
Notification to applicants.

May 15
Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.

Early July
Meetings of Admissions Committee to review Appeals.

Spring Semester, 1977

August 1 (1976)
Undergraduate applications and transcripts must be received to qualify for preferential consideration. Applications received after this date will be considered on a rolling basis as long as there are openings in the designated major fields of interest.

Mid-August
Notification to applicants.

September 15
Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.

Mid-November
Meetings of Admissions Committee to review Appeals.

December 2
Graduate application deadline, 4:00 p.m.

Summer Session, 1977
Summer Session Bulletin available from the Office of Admissions.

Fall Semester, 1977

March 31
Graduate application deadline, 4:00 p.m.

April 1
Undergraduate applications and transcripts must be received to qualify for preferential consideration. Applications received after this date will be considered on a rolling basis as long as there are openings in the designated major fields of interest.
Scholarship application deadline, 4:00 p.m.

Mid-April
Notification to applicants.

May 15
Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.

Early July
Meetings of Admissions Committee to review Appeals.

Academic Calendar

Spring Semester, 1976

January 13
Orientation, Entering Students, 9:00-10:00 a.m., Lecture Hall.
Registration, Entering Degree Students, 10:00 a.m.-4:00 p.m.

January 14
Registration, Continuing and Re-entering Degree Students, 10:00 a.m.-4:00 p.m.

January 15
Orientation Activities, Entering Students.
Registration, Graduate (MFA Program) and Non-Degree Students, 1:00-4:00 p.m.

January 19
Classes begin.

January 30
Last day to add courses.

February 16
President's Day. Holiday

February 27
Last day to remove incomplete grades.

March 8-12
Mid-semester grading period.

March 15-19
Spring recess.

April 1
Scholarship application deadline for 1976-1977 year.

May 4-6
Registration of continuing degree students for Fall Semester, 1976. A $200 non-refundable tuition deposit is required.

May 7
Semester ends.

May 16
Annual commencement, 3:00 p.m.
Exhibition of student work.

Summer Session, 1976

June 7-July 2 — Session I
July 5-30 — Session II
August 2-27 — Session III

Fall Semester, 1976

August 15
Scholarship application deadline for 1976-1977 year.
Tuition is due in full. Class space will not be held after that date if tuition is not paid.

August 31
Orientation, Entering Students 9:00-10:00 a.m., Lecture Hall.
Registration, Entering Degree Students, 10:00 a.m.-4:00 p.m.

September 1
Registration, Continuing and Re-entering Degree Students, 10:00 a.m.-4:00 p.m.

September 2
Orientation, Entering Students.
Registration, Graduate (MFA Program) and Non-Degree Students, 1:00-4:00 p.m.

September 7
Classes begin.

September 17
Last day to add courses, 4:00 p.m.

October 15
Last day to remove incomplete grades.

October 25-29
Mid-semester grading period.

November 25-26
Thanksgiving recess. Holiday.

December 14-15
Registration of continuing degree students for Spring Semester, 1977, 10:00 a.m.-2:00 p.m. A $200 tuition deposit is required and due in full on or before January 20. Class space will not be held after that date if tuition is not paid.

December 18
Semester ends.

Spring Semester, 1977

January 18
Orientation, Entering Students, 9:00-10:00 a.m., Lecture Hall.
Registration, Entering Degree Students, 10:00 a.m.-4:00 p.m.

January 19
Registration, Continuing and Re-entering Degree Students, 10:00 a.m.-4:00 p.m.

January 20
Orientation Activities, Entering Students.
Registration, Graduate (MFA Program) and Non-Degree Students, 1:00-4:00 p.m.

January 24
Classes begin.

February 4
Last day to add courses, 4:00 p.m.

February 21
President's Day. Holiday.

March 4
Last day to remove incomplete grades.

March 14-18
Mid-semester grading period.

March 21-25
Spring recess.

April 1
Scholarship application deadline for 1977-1978 year.

May 10-11
Registration of continuing degree students for Fall Semester, 1977. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before August 15. Class space will not be held after that date if tuition is not paid.

May 14
Semester ends.

May 22
Annual commencement, 3:00 p.m.
Exhibition of student work.

Administrative Staff

Arnold Herstand
President

Roy Ascott
Vice President,
Dean of the College

Monroe Bush
Director,
Office of Institutional Development

Thomas C. Young
Director of Administration

Philip Linhares
Director of Exhibitions

Helene Fried
Associate Director,
Public Affairs and Publications
Office of Institutional Development

Alice Erskine
Dean of Student Affairs

Rance Haig
Field Admissions Officer

Lynn Mueller
Admissions Officer

Jim Dykes
Registrar

Ira Durant
Financial Aid Officer

Alice Noyes
Student Life Officer

Richard Fiscus
Administrative Assistant to the
Dean for Special Programs

Elizabeth Enos
Librarian

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Larry Jordan
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Ex-Officio Members
Arnold Herstand, President
D. A. Hoyt, Chairman, Women's Board

The San Francisco Art Institute maintains an Annual Fund Contributor-Membership program for parents, alumni and friends who want to participate in the many varied activities and support of the Institute.
This wide-spread interest involves hundreds of persons in our "family," offering them many special benefits, and strengthening our educational work through their annual generosity.
Additional information and an application for Contributor-Membership may be obtained by writing:
The Office of Institutional Development
San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133

Photographer: Ira Nowinski
Cover Photography: Casey Williams

Additional photographs:
San Francisco Museum of Modern Art, page 4
Archives, San Francisco Art Institute, page 6
Jock Reynolds, page 13
Robert Shankar, page 15
Art Freedman, page 16
Gregory Graf, page 28
Robert Zorn, page 47

Design: Sea of Fire
Typography: Minnowillo, San Francisco
Printing: Pacific Lithograph Company, San Francisco

Application for Admission to the San Francisco Art Institute

Students Applying for 2 or More Courses Each Semester

Office of Admissions
800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

Name _____
last first middle or maiden ☐ male ☐ female

Address _____ **Telephone** _____
(home or permanent) city state zip

_____
(Mailing if different) city state zip Telephone (if different)

Date of Birth _____

_____
Signature: **Date:**

I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Upon acceptance the student is required to make a deposit of $200.00 which will be applied to tuition only for the semester accepted. This is a non-refundable tuition payment.

Important:
The $20.00 **application** fee must accompany the application; it is not refundable and does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent from each college or university attended to the Office of Admissions.

Foreign Students:
If you are accepted for admission, the College will send you a Certificate of Eligibility. Write the name and address of your United States sponsor, if you have one, in the space below.

Sponsor's Name: _____

Address _____
street city state zip

Photographer: Ira Nowinski
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800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

Name _____
last first middle or maiden ☐ male ☐ female

Address _____ **Telephone** _____
(home or permanent) city state zip

_____
(Mailing if different) city state zip Telephone (if different)

Date of Birth _____

Place of Birth _____ **Social Security Number** _____

Citizenship _____ **Foreign Students** _____
Visa Status

Secondary School from which Graduated

_____
name date of graduation

_____
city county state

Colleges and Art Schools

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

Travel: _____

_____

Work Experience: _____

_____

Previous Attendance at San Francisco Art Institute _____
date

Applying for Entrance in Fall 19 _____ Spring 19 _____

4 or more courses (full time) _____ 2 or 3 courses _____

BFA Degree _____ MFA Degree _____ Non Degree _____

Major Field of Interest
(Check one)
Filmmaking _____
Painting _____
Photography _____
Printmaking _____
Sculpture/Ceramics _____

Personal Statement

Undergraduate:

Please use this sheet for a letter describing at least one year of your life experience beyond high school graduation, including college work, travel, military service, or whatever. Please type, if possible.

Graduate:

Personal statement concerning the applicant's work and reason for embarking on a program of graduate study.

Foreign Students:

If you are accepted for admission, the College will send you a Certificate of Eligibility. Write the name and address of your United States sponsor, if you have one, in the space below.

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Address _____

street city state zip

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I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature: _____ **Date:** _____

Application for Admission to the San Francisco Art Institute

Students Applying for 2 or More Courses Each Semester

Office of Admissions
800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

Name _____
last first middle or maiden ☐ male ☐ female

Address **Telephone**
(home or permanent) city state zip

(Mailing if different) city state zip Telephone (if different)

Date of Birth

Signature: **Date:**

I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

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Office of Admissions
800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

Name _____
last first middle or maiden ☐ male ☐ female

Address _____ **Telephone** _____
(home or permanent) city state zip

_____
(Mailing if different) city state zip Telephone (if different)

Date of Birth _____

Place of Birth _____ **Social Security Number** _____

Citizenship _____ **Foreign Students** _____
Visa Status

Secondary School from which Graduated

_____
name date of graduation

_____
city county state

Colleges and Art Schools

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

Travel: _____

_____

Work Experience: _____

_____

Previous Attendance at San Francisco Art Institute _____
date

Applying for Entrance in Fall 19 _____ Spring 19 _____

4 or more courses (full time) _____ 2 or 3 courses _____

BFA Degree _____ MFA Degree _____ Non Degree _____

Major Field of Interest
(Check one)
Filmmaking _____
Painting _____
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